

# SEVEN DAYS



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VERMONT'S INDEPENDENT VOICE JUNE 19-26, 2015 VOL. 20 NO. 41 [SEVENDAYSVT.COM](http://SEVENDAYSVT.COM)

## BERNIE'S BFF

PAGE 12

Plain talk about Jane

## BREWS BROTHERS

PAGE 40

Geeking out at Craft Beer Cellar



And the love's outdoors

# 'INTERIM FIXER-IN-CHIEF'

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when your  
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needs rescuing?

*By Mark Smith*

BY ALICE FRESE

PAGE 22

JUNE 19<sup>TH</sup> - 21<sup>ST</sup>

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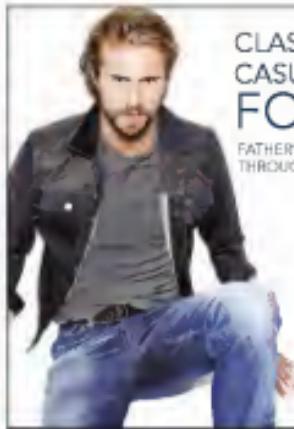
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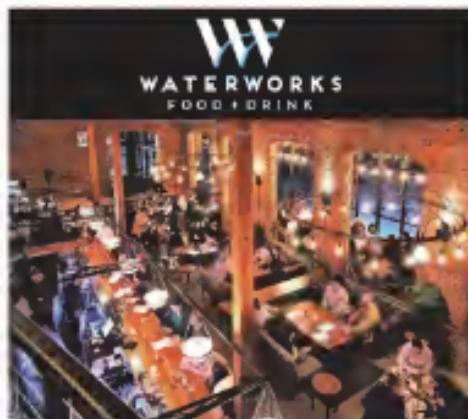
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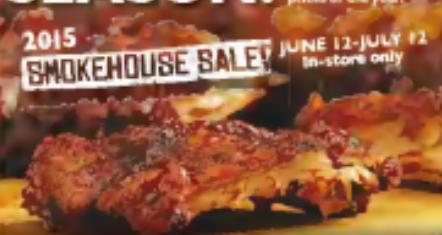
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①

TUESDAY 23

**BIG APPLE BIO**

Fay Western (pictured) collects stones. The 88-year-old has documented everything from her childhood in an experimental utopian housing community to coming of age in New York City's postwar art scene. A former resident reader at the city's famed Knitting Factory, Western offers a lamp-lit look at *The Button Thief* of East 10th Street: Stories From a Life on the Lower East Side: 1927-1957.

SEE CALENDAR LISTING ON PAGE 171



②

FRIDAY 10-SUNDAY 21

**Air Traffic Control**

It's a bird, it's a plane... No, it's the 20th annual *Beeches Barber Festival*. Spots are in high demand but not for the birds — they're flying on a tightrope. Get your pic-a-performing and participating. On solid ground, review the list: Beams, pup, five music, and dance performances. Make sure to book up when reading business literature the day after today's night.

SEE CALENDAR LISTING ON PAGE 171

③

SATURDAY 20

**Press Play**

The members of *Empire West* are instantly and firmly the sexiest band. The multi-talented singer and rappers behind "I'm the One" and "Pimpin'" will also represent major internet dooms in favor of maintaining complete creative control. Millions of YouTube videos and 100,000+ fan base prove that the genre-defying group has earned their viral video status.

SEE CALENDAR LISTING ON PAGE 171

④

SATURDAY 20

**Sunny Side Up**

If you're looking to catch some rays, *Delaware Solar* wants to help you convert. Residential customers can save up to 50% on solar power systems throughout the state. From residential to municipal buildings to larger-scale solar arrays, buying a renewable energy solution has something for everyone.

SEE CALENDAR LISTING ON PAGE 171

⑤

FRIDAY 19

**Anchors Away**

Save your stiff brows and sunburns — now comes a year to remember. *The Long & Shorty* comedy duo (Reed and Sean) take *Standup*, where they can't help but the evening meet around the Spirit of Eukan Auction. A multi-cuisine menu is paired perfectly with samples from local breweries, including the debut of the *Shed* brewery's new *Proletariat* Ale.

SEE CALENDAR LISTING ON PAGE 171

⑥

FRIDAY 19

**Back in Black**

Singer-songwriter *Jeff Black* is known in Boston, but his family tree is rooted in Middle Street, MA. In that tree lies the *Jeff Black* (WAMC) Foundation. Black, a 40-year-old rock 'n' roller, never turns 30 years. Considering his association with southern stampede to the *Family Reunion* who's the prima donna, he's not alone. He's joined by his Middle Street brothers,

SEE CALENDAR LISTING ON PAGE 171

⑦

SATURDAY 20

**Finding a Common Thread**

Artist threads throughout when members of the *Wing Center Company* join artist and visual artist *Alice Denney* for the interactive exhibit "One and Under." An alumnae institution of the *Memorial College of the Arts*, this textile crew takes shape to denote the most creative projects through a series of local experts.

SEE CALENDAR LISTING ON PAGE 171

# FREE INTERIOR DESIGN SERVICES UNIQUE FURNITURE, FABRICS AND FINISHES LOCAL OWNERSHIP FOR OVER 37 YEARS



## Jane Says

**T**he corner office at Sen. **DEBBIE STABENOW**'s presidential campaign headquarters has two clock faces for the candidate and one for his closest political adviser: **JANE O'MEARA SANDERS**, who doubles as his wife.

Last month, she took in the view of Burlington's City Hall Park three stories below and reflected on his choice to seek the Democratic nomination.

"The hardest part was making a decision, I think," she said.

Many political spouses steer clear of the day-to-day navel of the campaign trail and the slow grind of government work, but that's never been **O'Meara Sanders'** MO. Since she introduced herself to her future husband the night

he was elected Burlington mayor in 1981, **O'Meara Sanders** has played a crucial role in her political life.

Soon after the mayor took over Burlington City Hall, she became the sounding board of the Mayor's Youth Office, working for the municipal army in 1988. After he won a seat in the U.S. House in 1990, **O'Meara Sanders** spent five years working in a voluntary capacity in his congressional office. According to her LinkedIn profile, she served through that period as "press secretary, chief of staff or policy analyst, as needed."

And when the congressman was up for reelection, **O'Meara Sanders** worked as his television ad buyer, earning roughly \$30,000 in commissions during the 2002 and 2004 elections, the Burlington Register reported at the time.

Now that Sanders is seeking the Democratic nomination, his wife continues to lead the pack.

"Bernie, Jeff and I are the people who run the campaign," she and her husband, returning to **OMeara Sanders'** former chief of staff and current campaign manager.

At the time, **O'Meara Sanders** said her role entailed doing "whatever comes up that has to get done and we're fully staffed up."

"But in time goes on, I'll be, hopefully, out of the administrative part of it and, really, as always, deal with strategy and fundraising," she said.

That worries some Burlingtonians who have crossed paths with **O'Meara Sanders** in her other professional roles — particularly the seven years she spent as president of Burlington College.

"It's much as I want Bernie to win, the idea of her in the White House or having any power at all is deeply disturbing," says former faculty member **MARKUS KARL**, who was fired by **O'Meara Sanders** and who calls her style "extremely dictatorial."

Other critics question whether she was responsible for the school's near-bust last year when the cash-strapped college found itself struggling to meet payroll. They point over exaggerated inflation by borrowing \$20 million to finance a noisy campus expansion, assuming she could make payments by increasing enrollment and donations during an economic downturn.

Guthrie views it as hardly the consensus of those involved with **O'Meara Sanders'**

*Seven Days* spoke with more than a dozen former and current Burlington College board members and several more former faculty and staff. Nearly every one of them praised what they called **O'Meara Sanders'** "missionary" approach to transforming the 44-year-old college into an acronym synonymous with a first-class institution.

She had a lot of vision and a lot of energy, and she saw Burlington College growing into something bigger," says Ben & Jerry's global director of social mission **BOB MCKEEEN**, who served on the board during **O'Meara Sanders'** tenure.

So why was she ousted in the fall of 2007?

At the time, the school board members

publicly maintained that her departure was entirely voluntary, though they privately admitted relations had soured in the preceding months. Things came to a head in late September, when the board added "removal of the President" to its meeting agenda.

After reiterating her letter of resignation, **O'Meara Sanders** told *Seven Days* simply, "I feel it's a good time to leave."

To this day, the reason for her exit remains a state secret. She declined requests for an interview on the subject, and the Sanders campaign refused to comment.

"Her departure kind of kept us silent. There no idea. None," maintains Peterka as **Jeff** (their senior vice president **WENDELL HARRIS**, who joined the board in 2003 and now serves as its chair) "has not put it out about."

It certainly was in the community. At the time, more speculated that **O'Meara Sanders** hadn't lived up to Burlington College's ambitious goal to raise \$5 million in capital campaigns.

A year and a half earlier, in May 2008, **O'Meara Sanders** had convened board members to buy one of Burlington's premier properties, a 33-acre stretch of mostly undeveloped land between Lake Champlain and North Avenue. The Roman Catholic Diocese of Burlington had been eager to sell off the parcel in pay a \$50 million bill the most related to sexual abuse allegations.

She was the one who really sought that out, dealt with the diocese right from the get-go and was very aggressive about doing so," says board member **PATRICK MAHONER**,

a retired orthopedic surgeon from South Burlington. "I thought she did a very good job."

But in order to finance the new campus, Burlington College had to borrow \$50 million — \$35 million in tax-exempt bonds held by Peoples United Bank and another \$15 million loan from the diocese itself. Even proponents of the deal say it was a stretch.

"I think it is a young couple buying a house of their dreams and then paying 50 percent of their combined salary to afford it," says **MICHAEL LUKE**, a fundraising consultant who served at the time as the school's vice president for development and steward affairs. Everybody knew it would, like the young couple, the school would be "using peanut butter sandwiches and macaroni and cheese for a while," Luck says.

Burlington activist **ROB SLEVEN**, who sits on the board, says she supported **O'Meara Sanders'** hiring, in part, because "We felt it her connection with Bernie would be helpful, certainly in terms of fundraising." But when the college failed to come up with the cash to make its payments, **O'Meara Sanders** didn't pull through, she says.

"She was very confident and gave good presentations to the board, but, finally, she didn't have the money," Lloyd says.

According to **Jeff**, **O'Meara Sanders'** departure was prompted by fundraising woes, but also by "an incident where she spoke really to some students." No other board member would speak on the record about the alleged incident, but one person personally involved, says the president, "blew up" at two staff members and a student during a tour of the new campus, prompting a staff member to file a grievance with the board.

"What occurred with Jane's departure, that's not something that anybody wanted to do; then board chairman **ADAM GOODMAN** says ergoically, "That was day and halves ago and procedures and policies."

Whatever the reason, it's caused Sanders the senator plenty of political headaches.

Last September, gas station magnate and Republican presidential hopeful **SHRI MULAYAM** spent \$10,000 buying a 60-second attack ad on **WCAX-TV** focusing on **O'Meara Sanders'** departure from Burlington College. He characterized the \$100,000 severance package she received over two years as a "golden parachute" of the sort Sen. Sanders often rails against.

"I think he's a big hypocrite," Mulay says. The Mapleleaf owner also criticizes **O'Meara Sanders** and her daughter: **CARINA MCKEEEN**, for their paid work, more than a decade ago, on **Bernie**'s reelection campaign. In addition to the \$30,000 **O'Meara**



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Benders made, Driscoll earned \$85,000 for her work as campaign manager, fundraiser and database manager during the 2009 and 2010 cycles, the *Reformer* reported.

Volfer calls the payments a "money-laundering scheme" designed "to take campaign money and put it in your own bank account," noting that the Benders subsequently sold it to the practice. Weiser defended the arrangement at the time, saying "They earned every penny they got."

Volfer also questions Burlington College's affiliation with the for-profit, Pardee-based Vermont Woodworking School, which Driscoll cofounded and runs. Though it was arranged under O'Meara Sanders' reign, it's a 2011 evaluation by the New England Association of Schools and Colleges found that the mother-daughter "relationship is clear to all constituents, from the Board down to the faculty" and that measures had been taken to avoid conflicts of interest.

Deswell declined to comment, as did the Benders campaign, though her full biography on the [O'Meara Sanders](http://www.omear Sanders.com) website called Volfer "petite" and a "junior snobby version of the Koch brothers."

Perhaps more damaging than the TV ad was a March 2015 story in the *Daily Celler*, a conservative news outlet, which alleged that O'Meara Sanders "may have defrauded" a state agency when Burlington College borrowed money to finance its expansion. Caught in the crosshairs, the story questioned the discrepancy between the \$1.5 million the college listed in pledged donations in its December 2010 loan application and the \$1.3 million it listed in an audit the following summer.

The allegation, bolstered by attorney and Fox News talking head [JOHN SPILDIS](http://www.JOHNSPILDIS.com), was that O'Meara Sanders cooked the books in order to satisfy a loan requirement so that Burlington College showed at least \$1.37 million in pledged contributions.

In its application to the state agency — the Vermont Educational and Health Bondholders Financing Agency — the school presented that "one gift of \$1-million has been committed and another \$1-million has been verbally pledged." Years later, in August 2016, O'Meara Sanders' successor told *MC&X* the bad industry learned that one of those pledges was actually a bequest, meaning the school couldn't count it as revenue soon.

"The underwriting at the time was that it was a cash gift, and we proceeded until we understood it was a bequest," the president [DRISCOLL PR](http://www.DRISCOLLPR.com) told the station.

Board members were reluctant to discuss the questionable contribution, noting

they'd run a deal of a slush fund. But Luck, the former finance VP, says everything was kosher.

"It was a legitimate, bona fide, legal gift that's still going to come to the college someday," he says.

Even so, the former Burlington College representative raised red flags with two VTEHBB board members, Agency of Natural Resources policy adviser CHARLES BICKFORD and then-vice commissioner TIM PELHAM. According to minutes from the meeting, Bickford voted nay "out of concern for Burlington College's financial strength and its ability to repay the debt."

Pelham recalls the deal as a "fire sale" that wasn't good for the college, the theme or the city — only good for the bank, which he figured would eventually require the property, assessed at nearly \$30 million.

"I've done a lot of public sector development. I know what a good project looks like, and this one just didn't have it," says Pelham, who added he an unusual recorded note on the matter. "In retrospect, I was on the money."

As Burlington College struggled to stay afloat last year in a sea of debt, it was forced to sell off more than 27 acres of the property to developer ERIC FARRELL, who paid \$7.65 million. The sale prompted protests from those who hoped to save the undeveloped land from Farrell's housing plans.

But even after the school's new college, O'Meara Sanders argued that had she remained in charge, she could have finished the job.

"I really set myself in a position, nor do I want to be in a position, to judge what people did after I left," she said the *Daily Celler*. "I have no doubt that if [my plan] would have been implemented in my forth, that college would be in great shape."

Her allies agree, praising the Benders on *MC&X*, who also resigned under pressure last August.

"After June left, every staff and faculty member lay to the college's success was systematically pushed out, fired or treated poorly," says CARMEN GARCIA, who served as development coordinator during O'Meara Sanders' tenure and left shortly thereafter. "Which in my opinion led to the ultimate bad financial situation of the college."

O'Meara Sanders may never be able to prove she could have steered Burlington College to safe waters. But now that she's helming an even bigger ship — a presidential campaign that expects to raise more than \$10 million — she's got another chance to be captain. Or, at least, first mate.

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# Will Peter Welch Ditch D.C. for Montpelier?

BY TERRI HALLENBECK

**L**ast Friday in Washington, D.C., Congressman Peter Welch (D-Vt.) was ensnared in a scandal over a controversial Pacific trade accord. When President Barack Obama made a rare visit to Capitol Hill to seek fast-track authority to negotiate the deal, Welch sat just feet away. Hours later, the congressman joined his fellow Democrats in delivering the president a harsh defeat.

The vote was a huge defeat in D.C., but where Welch arrived at a White River Junction coffee shop, musing for a get-together with constituents, the first question he faced was about an entirely different matter.

"Are you running or not?" Carol Lowe, a retired teacher who lives in town, asked as Welch arrived at the Tuckerman coffee.

What she meant, of course, is whether Welch is running for governor. That's become the hottest question in Vermont political circles since Gov. Peter Shumlin announced his week that he won't seek re-election in 2016.

"That's to be determined," the congressman replied.

Within hours of Shumlin's announcement, Welch indicated he was considering a gubernatorial run. By week's end, he remained characteristically evasive with his comments, offering little insight into his thinking.

"I love the job I have," Welch told one people gathered around a table at the Tuckerman. "But, obviously with [Shumlin] taking his decision, everybody's going to say, 'How can he [not] run? Part of it is personal. Part of it is political. It depends some other factor like that.'

Meanwhile, politically astute Vermonters are wondering: Would 68-year-old Welch really give up a role sent to Congress to make an unpredictable run for governor?

One clue: On Saturday, a long-time campaign staffer, Meredith Woudabe, received the dozen some telephones her com to his new Welch chief of staff Bob Rogers, conditioned not to "read into this that a decision has been made or is even close to being made." (Peter Welch, he said, was just trying to be perjorative.)

"I think it's a real open question how he wants to end up his career in politics," said Steve Terry, a former Vermont legislator and aide to the late Senator George Aiken.

Though his decision is pending, many describe Welch as the front-runner among those eyeing the race. He has spent 22 years in elected office in Vermont. His proven he can run a well-organized, high-stakes, statewide campaign as he did to win the U.S. House seat over Republican Martha Benét in 2006. He regularly touts his



POLITICS

U.S. Rep. Peter Welch speaking with voters in White River Junction, Vt.

success, one year he won 64 percent of the vote.

If Congressman Welch decides he wants to do this, he would have many, if not the most, advantages, said Julia Barnes, executive director of the Vermont Democratic Party.

The biggest advantage? Welch has \$17 million in his federal campaign account. If he can use some or all of that in state race, he'll have a huge head start over any rivals.

Federal election law allows such a move, though it's unclear whether the state law would restrict use of some or all of the money raised under different campaign-finance rules. "We would not comment on any particular hypothetical case at this point," said Michael Dunn, assistant state attorney general.

Brady Trottier, a lawyer and vice chairman of the Vermont Republican Party, didn't hold back. "It would be the political equivalent of allowing LaRue Justice to play Vermont high school basketball," Trottier said, calling such a switchback "fundamentally unfair."

If Welch tried to use the money, Trottier said, he expects opponents would challenge it in court. Rogers said Welch has not yet looked into the issue.

As his fundraising record shows, Welch has no problem tapping into the big money of national political action committees. Throughout his career, 63 percent of his campaign contributions have come from corporate and labor PACs, including pharmaceutical, real estate and telecommunications interests according to OpenSecrets.org, which tracks campaign money. Last year, 56 percent of his contributions came from PACs rather than individuals.

And if he needs more money, the former personal injury lawyer has plenty of his own. According to the Center for Responsive Politics, he was the 49th wealthiest member of the House in 2013, with an estimated net worth of \$5.7 million.

Proponents of Democratic contenders are readily yielding to Welch.

If Peter decides to run for governor, he would not be in a position against him, said House Speaker Shumlin (D-Montgomery), who is considering a run. "He would be an excellent candidate for governor, and he would do a great job."

Former state senator Matt Dunne, a Democrat from Berlin, deferred to Welch when the U.S. House seat opened up in 2006 and would do so again. "I would absolutely say make for Peter," Dunn said.

Dunn and Welch have known each other since the 45-year-old Dunn was a kid. "He was the one who convinced me

to run for the [state] House when I was 23, and no one thought I had a chance," Dunn recalled.

Republicans say they are unwilling to offer Welch the same concession.

"I respect him, but we are different. We think differently," said Republican Lt. Gov. Phil Scott, who served alongside Welch for six years in the Senate. "With the governorship, Scott said, "it would not have a bearing on whether I would run."

"I don't think we're going to be referring to Peter Welch," said Republican Benét Milne, who nearly defeated Shumlin last November. "I think 2016 is a year when people will show they are sick of political pretension."

While Welch's wife has reportedly having a more collaborative style than Shumlin, their political views are similar. And after 10 years of Democratic rule, Welch could find that voters want something different. In recent decades, Vermonters have routinely swung between electing Democratic and Republican governors.

Welch might be the favorite, but he's no show-in, and Ben Dickman (D-Greensboro), a longtime friend of Welch who will be would support his close friend Lt. Gov. Scott. (This latter runs for governor.

Milne hopes run won't have to make that decision. "I would hope Peter would run for reelection to Congress," he said.



# Vermont's Prison Chief Says It's Time to Decriminalize Drug Possession

BY MARK DAVIS

**V**ermont Department of Corrections Commissioner Andy Pollio recalled spotting a young woman on a prison tour; he knew she was addicted to heroin, but she wasn't getting treated for it. On another occasion, a former inmate who served five years on a marijuana conviction described his crime to Pollio as "possession of a vegetable."

Pollio has struggled over the years to run in a DOC budget that has exploded along with the inmate population.

All of that has led him to a conclusion shared by few in his field. Pollio believes that possession of all drugs should be decriminalized and that the *War on Drugs* should be declared a failure, he told *Seven Days*. The man who supervises Vermont's 1,900 prison inmates believes that many of them shouldn't be behind bars, and that incarceration sets them up for failure.

"Possession of drugs for personal utilization — if somebody is not hurting anyone [else], that should not be a criminal justice issue," Pollio, 48, said in an interview at his Williston office. "I don't think anybody can say that putting somebody with an addiction problem through the corrections system is a good idea."

The DOC commissioner has been following news reports from Portugal, which in 2000 decriminalized all drugs and has since recorded declines in drug use and overdose deaths. He's decided if it's a wise example that Vermont should emulate.

"We should go to the Portugal model, which is to deal with the addiction and not spend the money on the criminal justice system," Pollio said. "We spend so much money on corrections that could be done differently. The only way to do it is to spend less on corrections and more on treatment."

Pollio may be the first head in a state prison system to publicly advocate against the prosecution of users of heroin, cocaine and other street drugs. He knows of no one among his peers who has stepped forward. Organizations that question the *War on Drugs*, such as Law Enforcement Against Prohibition — a group of former and current police officers — have not claimed the state's corrections administrators as supporters.

"When you're a corrections commissioner, most people think you're tough on crime, law and order, and I am — for certain crimes," Pollio said.

He believes that possession of marijuana should be legal in any quantity. Possession of all other drugs, provided they are in small quantities for personal use, should not result in a criminal charge



but rather a small civil fine, along with a mandate to undergo treatment. In essence, he'd treat all drugs in a way that is consistent with Vermont's 2002 marijuana decriminalization law, which imposes a simple fine with one offense or less: a \$100 fine but no criminal charge.

Pollio stressed two points: Drug dealers should still face criminal charges. And decriminalization should not happen overnight — there aren't enough drug-treatment providers to handle the effects of such a switch.

He would go even further in decriminalizing drug-related activity. The many people who are charged with drug-adjacent property crimes, such as the B, would not face prison time.

Currently, more than 500 of Vermont's 1,900 inmates are in custody for either property crimes or drug possession. Two of those are being incarcerated for marijuana possession.

Funding such inmates would dramatically reduce the prison population, saving the state several million dollars annually and enabling it to end the controversial program that ships 100 overflow inmates to privately run out-of-state prisons.

Permitting Pollio's soul, decriminalization would allow people to take advantage of

effective treatment programs and to avoid criminal convictions that prevent them from rebuilding their lives.

"I think you will find a lot of people in the criminal justice system who have been there for a number of years understand that a \$100 fine has no criminal charge," said Chittenden County State's Attorney T.J. Donahue, who seemed a little taken aback by news of Pollio's stand. "The best policy is treatment work, and Andy sees that, and it's consistent with his progressive ideology."

Pollio is an unlikely reinter in the drug war. A New Jersey native, he moved to Vermont after graduating from Saint Peter's College in 1987 with a degree in accounting. He landed a job working for the former commissioner of the Agency of Human Services, the umbrella agency that includes the DOC.

During his tenure was crafting budget presentations for various Vermont government; it was the 1990s, when the state's prison population was on the rise due to tougher drug laws. To make the case that AHS was being financially responsible, Pollio used spreadsheets to demonstrate that the DOC budget was growing faster than other AHS costs.

When Pollio transitioned to the DOC in 2001, several departmental higher-ups

ribbed him about the spreadsheets, but that didn't stop him from rising through the ranks. He became deputy commissioner in 2004, and former governor Jim Douglas, a Republican, appointed him commissioner in 2006. He was one of only a few state commissioners who survived the transition on Gov. Peter Shumlin's Democratic administration.

In the seven years he's served as the DOC's top job, Pollio hasn't been able to reverse its budget trends: Vermont's inmate population jumped from 1,000 in 1995 to 1,900 today. In the same time, perched on the department's budget has grown from \$14 million to \$159 million. By way of comparison, Vermont spends about \$90 million a year on higher education.

Pollio is self-spoken, to the point of occasionally being difficult to hear. His office is so sparsely decorated that his personal effects there wouldn't fill a cardboard box. A career government employee who lives with his wife in Berlin, he was initially hesitant to share his views with *Seven Days*. He does not appear to have come forward to enhance his public profile or because he plans to run for office.

The only other public-profile official in Vermont to make a pronouncement similar to Pollio's is former Winooski County

state's attorney Robert Stoddard, who in 2007 declared support for marijuana decriminalization and called for an end to the War on Drugs.

Stoddard found himself in a political firestorm. Police officials criticized him. In retaliation for Stoddard's statement, Douglas announced that he would order Vermont State Police to bypass Stoddard and take legal marijuana cases in Windham County to the Attorney General's Office or to federal prosecutors.

In an interview, Stoddard recalled that he was taken aback. "It's not particularly fun when other leaders in the state seek to denounce or attack you for comments that were made in good faith," Stoddard said.

Stoddard said he believes that politicians and the public are more willing to consider criminal justice reforms now than when he made waves. Training addiction as a public health issue has become a popular notion for officials across the political spectrum in Vermont, and Stoddard has repeatedly pushed for keeping "nonviolent" offenders out of prison.

But that's as far as most have been willing to go.

Senate Judiciary Committee chair Dick Stens (D-Bennington), one of the legislature's most powerful members, said that he supports decriminalization, which he reasons would only increase demand among addicts. "I don't know that we're going to succeed by legislating at a decriminalization," Stens said.

Stens pushed the commissioners through, but supporting various initiatives to reduce the inmate population—which has fallen from 2,300 to roughly 1,800 in the past year through diversion programs and a \$1 million federal grant to reduce inmate recidivism—have been positive factors.

"It's probably the most difficult job in state government," Stens said of Pollio's post. "It's Bunko's, but at the same time, it's one of tremendous responsibility. If you release the wrong people, you're where the buck stops. No matter what happens, he gets blamed."

However, the Chittenden County state's attorney who has positioned himself as a leading voice in the criminal justice reform movement, called Pollio a "great partner" with a "very strong understanding on these issues," but Douglas does not support drug decriminalization, either.

He pointed out that a bill to legalize recreational marijuana, introduced in Vermont, did not make it to a vote during the past legislative session. And that would have

been a bold step toward the decriminalized world that Pollio envisions.

The stalled effort to legalize cannabis, Pollio said, is only "getting on the way" of a bigger debate that he considers inevitable—a push to get users of heroin and other more serious drugs out of the criminal justice system.

"It's interesting how long the conversation takes—and that women deserve to control personal behavior," Pollio said. "The conversation is moving at the speed of a glacier. I find that surprising."

While we are having that conversation, people with addictions aren't getting any better. There's been some speech after speech. Too many. Well, who are you sending to DOCG?"

So many drug addicts are behind bars that the state's only prison for women, Chittenden Regional Correctional Facility, has had to take steps to curb drug use inside the prison. Inmates who test positive for drugs may stay at Fletcher, a more restrictive unit, "losing many inmates to re-incarceration," Pollio acknowledged.

Pollio acknowledged that publicly stating his opinion could put his career in jeopardy but he said that the time had come for him to speak up for what he believes is best for the state and for addicts.

"There's fear of political retribution by political itself," he said. "People can be re-dragging People get persecuted."

Pollio serves at the pleasure of Stens, with whom he has shared his views on decriminalization. "While the governor certainly no respects Commissioner Pollio's right to express his personal views, it is not the administration's policy to support decriminalizing all drugs," Stens' spokesman Scott Correll said. "The governor looks forward to continuing to work with Commissioner Pollio to implement the critical criminal justice and drug policy reforms under way."

Though Stens announced he will not seek reelection and will step down in January 2013, Pollio would be happy to stay in state government and is open to keeping his current job—if the next governor has a progressive attitude about criminal justice.

"I've always appreciated the reality that I do love this job, but there is a shelf life for me and the state," Pollio said. "There's a limit to how much I'm going to be able to accomplish, and I want to know where the state is going to tolerate me."

Contact marsh@sevendaysvt.com, @DavidR30, or visit [vt.deltadental.com](http://vt.deltadental.com).

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**DELTA DENTAL**

# Flashback: Did Bernie Sanders Really Save the Burlington Waterfront?

BY MOLLY WALSH

**W**hen U.S. Sen. Bernie Sanders (I-Vt.) launched his run for president in Burlington's sun-washed Waterfront Park last month, he claimed the spectacular public setting as a political victory.

"This beautiful place was once an ugly, ugly railroad that served no public purpose and was an eyesore," he says. "I worked with the people of Burlington to help turn this waterfront into the beautiful, people-oriented public space it is today," Sanders told the crowd. "We took the fight to the courts, to the legislature and to the people. And we won."

Rock Sharp, standing 80 feet from the stage, heard Sanders' statement, grilling. "I think that history says something different," Sharp said three weeks later in his Burlington office. "If Bernie had had his way, there would be a hotel and condos on the waterfront."

In 2005, Sanders was a strong supporter of a waterfront master plan that called for heavy development on the shore of Lake Champlain. Retail stores, condos, offices and a seven-story hotel would have filled what is now Waterfront Park. The so-called Alden Plan also included a large parking garage.

"Instead of doing the announcement there, there would have been 100-unit condominiums," Sharp said. "It's pretty horrendous what it would have looked like."

The plan died, after environmentalists, including Sharp, Ben Boebelich and Brady Baird, launched a determined opposition that helped defeat a pivotal bond vote for the Alden project in December 2005. Sanders had urged the public to vote no, arguing that it was the best deal the city could expect to derive from its then-dormant waterfront.

It's true that Sanders pushed for a strong public use of the waterfront before and after Alden was defeated. But his backing of the proposal could have left Burlington with a strikingly different waterfront instead of the big boardwalks and open spaces that host festivals and sporting events; the lakefront land could have been dominated by private property and commercial interests.

That's been left out of many media accounts, including a June 2 *Free Press* article that gives Sanders credit for the way the area looks today.

"Thanks to Sanders the Burlington waterfront now has a community boardwalk and other facilities for small boats," the story read. "There's also a sailing center and an ocean center, a fishing pier, an eight-acre bike path, acres of parkland, and public beaches. The commercial development is modest and semi-scale."

To Sharp, this version is off-base. Way off-base. "To say that he saved the waterfront... The record needs to be set straight," Sharp said.

Sanders and his campaign did not respond to repeated requests for comment. But people who were part of Sanders' myriad administrations in the 1980s, including Michael Moore, who Sharp's constituents are the ones that sue him,

"Rock Sharp is fighting a very old battle. The Alden Plan was flawed, but not harmful," said Moore, who worked for the Community & Economic Development Office under Sanders and later became its director. "It had a park and a boardwalk and generous public space, it just didn't



90%

of the 10 people who put this up in 1981. Sharp said of Sanders' historic but now-vanished major victory: "He realizes for the rich on the Burlington waterfront."

"He realizes for the rich on the Burlington waterfront," he said, pausing to let the crowd's rhetoric at the time. "That's why I stand for him."

Sanders had also joined in opposition at the time to a proposal by Burlington shopping center developer Tony Penseiro to raze the jumble of old boats and oil tanks at the foot of the city's east high-east condo towers and a pricey hotel. This waterfront plan, which predated Alden, also quickly died.

But a few years later, Sharp and other Sanders supporters were surprised to see the usually steady major urging city residents to approve the Alden Plan and its \$45 million bond to help pay for the public amenities and infrastructure associated with the proposal.

A Burlington Free Press article headlined "Sanders Belatedly Sees Alden as Waterfront" included a comment from Boebelich, a longtime Burlington activist and member of the Green Party at the time, accusing the mayor of short-sight. The story by Mark Johnson, now host of a morning news show on WLEJ-TV, quoted Boebelich as saying that the "project is everything Bernie Sanders said it would not be."

In the same story, Sanders responded that failure to win an \$18 million federal grant had forced the city to compromise. The Alden proposal offered fewer public amenities than the city originally hoped for, but they were still significant a community bathhouse, a section of bike path and a promenade along the lake.

"We were fighting for condos and bath, we wouldn't have won either one. The question is public amenities and how do we build them without increasing property taxes," Sanders said in the article. He argued that his administration got as much as it could from the Alden developer and that they were not "entitled workers."

"We've pushed them as far as we could go, and we feel we got significant concessions," Sanders said.

Sanders campaigned vigorously for Alden. So did his young community development director, Clavell. The primary developer behind Alden, Paul Phin, also pushed to get the public on board.

In another *Free Press* story published shortly before the bond vote, Phin said the bond was the only way to the big hotel, largely silk-worms.

Sharp needed a pitched political battle in retribution of the bond vote. He and the Sanders administration tried to keep him from speaking at neighborhood planning



Although it wasn't always beautiful, Burlington's waterfront has long been a powerful economic engine. In the 1800s it was one of the busiest harbors in the world. When the industrialists needed more land, they created it. The question is who owned that. "It" shaped the evolution of the waterfront.

In the 1980s, Sharp, a Greenさえ Law grad, was a young intern at the Vermont Agency of Natural Resources. Growing up in Middle Falls, he's been a fan of environmentalists watching the Commerce River change color depending on which day the paper companies dumped into it.

Sharp was an early supporter of creating the Burlington Bike Path, and he believed Sanders was "all in" on the 10 people who put this up in 1981. Sharp said of Sanders' historic but now-vanished major victory: "He realizes for the rich on the Burlington waterfront."

"That's why I stand for him."

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## Campaign Vets Share Tips for Vermont's Gubernatorial Contenders

When he announced June 8 that he would seek a fourth term, Gov. Peter Shumlin ignited one of the earliest gubernatorial contests in recent Vermont history. Based on the number of interested parties, it may also end up being one of the most crowded.

Running a campaign for the state's top office isn't cheap. Just ask Shumlin's campaign. After Shumlin, who ran unopposed in his first gubernatorial race in 2002 and has an elect in 2008, the campaign for running a campaign, he says. "You need to have eight bids at the time the time. You're competing, think it or not."

So what should Vermonters who hope to see gubernatorial candidates keep in mind as they prepare to enter the race? Join Pauline and other alumnae of several statewide campaigns.

### FIRST STEPS

The gubernatorial campaign begins the day the state starts the process.

Opponents organize, optimize, "recruit" Democrat. Most people who run for governor, however, don't know what they're doing, and serve as deputy commissioners at the Department of Financial Regulation, which sets off local disputes. Build a network of allies, both inside the state and outside the state.

It publication Bruce Johnson who managed former senator and senator Randi Bjork's 2010 gubernatorial campaign says fundraising comes first.

Raise your first \$50,000 to \$60,000 immediately and start an attorney who you have had ready since June," he says. Doing so, Johnson argues, "gives credibility and ensures you can afford a campaign infrastructure."

Potential candidates should save their families on travel before doing anything else, says Rep. Jeff Keckler (D-Burlington), who also the Vermont Democratic Party and management of the House speaker during the spring 2008 gubernatorial campaign.

"You need to set some sort of ground rules with the family of what it needs less and what their involvement may be," she says. "Compromising can be a pain. One job until next spring, she says, but then it will quickly morph up into full-time one."

### DECISION TIME

When should candidates make clear they're running? Many Democrats are waiting to see whether congressional term limits (to Vt.) would consider the party's strongest candidate, enter the race. It's not out, some of the pros advise, that congressional incumbents.

"There are so many different factors, but obviously I think the most the better," Johnson says.

The answer, he says, is to line up supporters, donors and our own supporters off other potential candidates.

I think we're going to see it. It will be up much sooner than people anticipate," Johnson says. "I think it could start up the summer."

Rep. Dennis Parsons (D-Burlington) a communications consultant who worked the last three terms (9-10), and helped run three consecutive 2004 lieutenant gubernatorial campaign isn't sure.

I think people aren't eager to have more and longer campaigns," he says.

Those who currently hold office, such as House Speaker Shap Tomayko (D-Montpelier), have no excuse to travel the state and meet with potential supporters without declaring their candidacy, Parsons says.

"There's an opportunity to do a campaign without having to travel the state and make people say 'I'm for you' people on that," he says.



Great Falls Shumlin rally supporters holding signs for an October 2010 election.

### MONEY MATTERS

To contest the hot open gubernatorial seat, in 2010 Shumlin spent \$1.4 million while Republicans Alan Balter spent \$1.3 million. Almost everyone Seven Days consulted said candidates this time around should expect to meet or spend \$1.5 million or more.

Of course the required war chest depends on who you are and what you need. To contest a contested primary \$500,000 may be sufficient, if March allows a race and leaves out other Democrats. To make likely lookouts his resources until mid-2016. And according to Johnson, Republicans will have to raise far more because they want to rely on a robust party infrastructure in the Dennis will.

I think you could maybe script to on the democratic side with a million dollars," Johnson says. "I think on the Republican side, it's going to take \$1.5 to \$1.8 million."

Republican Dennis, giving a public affairs consultant who worked an off-year campaign, says that means buying campaign radio and television ads, which makes the budget even more expensive. "It's not a race in a poor state," he says. "It's a race in Vermont, where campaign spending is probably on the table."

In addition, here here New Hampshire ... some stations may turn it on or off, or

very funding successful help against the whole race," he says.

One of the ways you know down in contested primary field is by getting ahead on the money chase," Johnson says. "More of what will happen is, this person is trying to race us off."

That means getting on the phone immediately. I think you immediately need to start calling a list of those that you know to call and tell them they're here," MacLean says. "You need to contact rough personal contacts, old colleagues, friends, college roommates—the few things that."

### FLATLANDER FINANCING

Vermonters won't be the only ones contributing to next year's gubernatorial race. If it appears competitive, the Democratic Governors Association and Republican Governors Association are sure to get involved, particularly because gubernatorial campaigns feature little inter-party gubernatorial crossover.

Both Burlington D.C. organizations will likely play a role, especially candidates they have the strongest— perhaps Welds on the Democratic side and U.S. Sen. John Barrasso on the Republican side. And the DGA and RGA may spend big, as they did in 2010.

Other gubernatorial candidates could also get involved. Though most of the candidates mentioned are from EMILY's List could financially support a woman such as Secretary of Transportation

State Senator should the choose to run. And even home loan originated mortgages could take weeks. If the candidate runs for governor, however, refined Wall Street's winner Bruce Lippman could set up a super PAC and bankroll in candidate of his choosing—no could underestimate first-timer Lippman's straightaway conservative leaning from Burlington.

### HIRED HELP

States should considerate hire a campaign manager and other staffers?

"In the early days, they should hire to do it with volunteers and a couple key people," Johnson says. "There's 14-18 months to run a campaign in general, take a very small infrastructure that can put up you get lots of race past."

In addition, says Parsons, because you start want to start paying a campaign manager immediately but you want to let resources get money." Vermont has a small pool of campaign hands, and according to MacLean, outsiders don't always get it.

"I do think it's ideal to have someone from in-state," she says. "I think they do have a sense of when a candidate is being genuine and I think when you bring in an out-of-state campaign manager, they can miss many of these nuances that define Vermont's unique,"

### GET OUT THERE

Most important the press is for potential candidates begin out in the streets and start talking to key influencers—state legislators, the governor, state police, county officials, etc.

"I think Vermont is a state that doesn't just want retail politics," says Parsons, because you start want to

get involved in the community," Johnson says. "She points to Shumlin and her old boss, Douglas, as probably good at pressing the flesh.

They get around and were approachable and approachable, that's something that's very important," she says. "There are other folks who will be in the field who have not taken the opportunity to get out there and speak with Vermonters and it's going to be hard for them to make up that ground."

Governors are likely to rely on their state's business community, particularly the state's largest business leaders: David M. Dooley (D-Burlington), Burlington Mayor Maura Healey (D-Burlington), and, of course, the Burlington Biscuits.

But gubernatorial candidates should "try to get out of the typical group."

"I think it's really important to reach out to the next generation of leaders and include them in these preliminary conversations," she says.

PAUL HEINTZ

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## OBITUARIES, VOWS, CELEBRATIONS

## OBITUARIES

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Leona (Swingler) Delaney  
98, daughter of Gus and  
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disease. She will be remembered  
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grandchildren, processor for the  
past several years. Catherine  
Crotty, son, has been named

and encouragement, his  
wife and her family right.  
1963-64.

A memorial service will be held at Lovings Funeral Home and Cremation Services in Memphis on Wednesday June 10 at 9 a.m. In lieu of flowers, donations may be made to the Shriners Hospital for Children, Memphis, by mail or by phone. 301 South Main Street, Memphis, TN 38103, 901 222-3856 or the Shriners Hospital for Children, 1000 South Main Street, Memphis, TN 38103, 901 222-3856.

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# Mural to Look Forward Through State Hospital's Past

BY SADIE WILLIAMS

If you've ever seen the whimsically painted Mother Tree Gazebo way up in the hills around Burlington, or strolled over the floor murals at XKG Systems in Hinesburg, you're already familiar with the work of Waterbury artist Sarah Lee Territ. The prolific artist's resume is as expansive as the surfaces she paints on.

Previously known for her lively public murals, Territ recently turned her brush to a project requiring a touch more gravitas. With a \$50,000 grant from the Vermont Arts Council, she is creating a mural for the exterior of the new Waterbury State Office Complex. The project makes use of the former Vermont State Hospital, formerly known as the Vermont State Asylum for the Insane.

When Tropical Storm Irene ripped through Vermont in August 2011, it damaged large portions of the psychiatric facility. The 122-year-old hospital was forced to close and the remaining patients were relocated. At the time, the institution that once housed more than 1,000 patients was down to 54 beds, and the majority of the space had been converted to offices for roughly 1,500 government employees.

In March 2012, Gov. Peter Shumlin announced a plan to bring 800 employees from the Agency of Human Services and the Department of Public Safety back to Waterbury. The core historic buildings are being preserved and a new addition is under construction. The complex is set to open in January 2016.

Territ responded to a request for proposals for the murals via the arts council in the spring of 2013. According to senior program director Michelle Bailey, the council wanted to create a positive and welcoming environment, connect it to the

I DIDN'T WANT  
THIS TO BE TOO  
WALT DISNEY ...  
BUT I DIDN'T WANT  
IT TO BE TOO DARK

SARAH LEE TERRIT

Sarah Lee Territ on the site of the mural at the Waterbury State Office Complex

history of [historic] use of the building, and emphasize common spent landscape operations."

Territ had to convey the message that she could convey that message. "I knew that I wanted something about the history of the community, the hospital and their relationship," Territ recalled during an interview in her Waterbury studio. So she dove right in with a trip to the Vermont State Archives in Middlebury.

There she found a used book of poetry by a woman named Jean Kilmer, who had been a state hospital patient during the 1940s and '50s. "There was one poem called 'Green and Gold' and I just immediately fell in love with it," Territ said. "I didn't know what I wanted to do with it, but that's what I wanted to work with." The poem is a long, free stanza that describes the feeling of golden-brown wings with the "outline" of a birch leaves.

Kilmer died in 1984, so Territ had to get

permissions to use the poem from a living relative. "It was this or nothing," she recalled. "Nothing else had inspired me." A month before she was due to present her proposal to the VSC, Territ received the go-ahead from Kilmer's nephew.

Finally, she was able to share her vision: a collage of historic documents from the hospital overlaid by a transparent vision of a birch forest, inspired by the poem. The day after her presentation to the arts council, Territ was notified that she had been selected for the grant, along with Gundol Archibald, who is creating an outdoor sculpture.

"The committee was really interested in [Territ's] proposal," said Bailey. "They wanted to honor the past but use this opportunity to look forward positively so that was a really nice blending of the two."

The concept is appealing, but choosing which parts of the hospital's complex

history to focus on presented its own challenges. Like other state asylums nationwide, the Vermont State Hospital had a checkered past. In the beginning of the 20th century, asylum subjects patients in deplorable living conditions and underwent experimental treatments. "We weren't alone in doing that," Territ said. They were "just trying to figure out other ways of treating mental patients."

As the public learned more about the condition of these institutions, the tables shifted. The process of deinstitutionalization began in the latter half of the century, facilitated in part by the introduction of antipsychotic medications. The focus turned from choosing many psychiatric patients to rehabilitating them and moving them back into the community.

Territ's project was a balancing act. "I didn't want this to be too Walt Disney but I didn't want it to be too dark," she said. "I think about honoring the history, the creativity and the heart of patients, their caregivers and their community. Those were human beings, when having remarkable talents and inspiring things to show."

Photographs of names and patients, handwritten pages from daily ledgers, red lotus and more will peak through the leaves of Territ's birch forest. In one photo, patient Merrill Branson, whom Territ calls "the Tree Man," peers out from under a snap building a lattice in his chest. "He did these beautiful drawings and paintings of trees," Territ explained. At one point, Branson attempted to escape the hospital, climb a tree, set fire to it and fall himself. "He had these remarkable talents," Territ commented, "but that was his...sort."

One of the more disturbing pages in the asylum's history was written by Dr. Eugene



**N**ever in his wildest dreams would Adelbert Root have imagined that deerwood would one day take over his land and his goods once. The owner of A. Root's Farm has much a practical man—what's worse is 1880s Vermont! The thought of a bunch of barefoot women (and a few men) meandering through his quarry in strange gaudiness would likely have made him glad to be gone from this world long before his appearance.

Most current-day Vermonters would never have considered bringing dance to this rugged back building in Calais, now called the *STAGE MUSEUM AT HISTORIC STONE COTTAGE* and under the aegis of the state's Division for Historic Preservation. But Marianne Denslow did. This week the Chelsea choreographer, along with visual

## DANCE

## New Dance Installation Takes Over a Historic Rural Crossroads

BY SARA LEE ELLIOTT



ART

A. Stanley, who served as superintendent from 1918 to 1936. He advocated for the use of cortisone, or the improvement of the human race by selective breeding. That movement included the racial sterilization of patients to "prevent the propagation of mutation with an inherent tendency to crime, feeble-mindedness, epilepsy, idiocy, insanity or insanity," Stanley wrote in a document included in the collage.

Terry didn't want the darker aspects of the hospital's history to take center stage. "Some of the older people in Windham can remember the time when they were kind of embarrassed about their town," she said, "but they also took care of the relationship with the hospital." In a snapshot of the collage, Terry pointed out a photograph of a health fair at a fair. "Here's one called 'Fun Fair' that's the village doing this [research] for the patients," she explained.

Forty-five historic documents will be reported throughout the 80-by-28-foot mural. "I wanted to make sure that there are several places where people can get up close and read the writing," she said. "And some of the faces are big and staring out at you. Each photograph opens up a story."

Since the mural is so large, Terry

is creating composite images with Photoshop that will be printed on long rolls of art paper and transferred onto the surface in August. As for the painting, "I'll be on site for six to eight weeks, August and September," she said.

Terry will use high-quality latex acrylic house paint and a glazing medium to create the colors transparent, giving the mural a watercolor effect. Killey's poem, interpreted visually as the forest, will be the first thing people see when they approach the wall.

"Steve Killey was a patient, an anonymous patient in the hospital; I don't know how many years she was there, but she was an extraordinary individual with, obviously from her poetry, a lot of soul and a connection to the natural environment," Terry said. "I'd like to look at [the mural] as honoring the positive side of somebody who was marginalized by society and kind of put away. And I think — I know — that there were a lot of people who were."

"Green and Gold" will be set into a recessed granite underneath the mural, moving out from the shadow of an arched balcony and into the light of history. ☐

#### INFO

[tinyurl.com/3y7q2gn](http://tinyurl.com/3y7q2gn)

Artist Leslie Anderson and composer Karen Dennerlein present to the public the chamber theater piece "Thresholds and Thresholds" in the historic structure. This work is not only site-specific, it is room-specific, as a recent preview of the performance revealed. Dennerlein and I have created vignettes involving more than a dozen doors in various configurations in a series of spaces throughout the building. The audience will be limited to 20 people at a time so those viewers are allowed to remain in each room for a specific interval, then are moved to the next room by one of the performers. "Thresholds and Thresholds" resembles a guided tour in a museum, except that no one can tell you anything. Instead, you are left to see, feel and think what you will.

The rooms themselves, some stepped

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NEW BANJO INSTALLATION 34 PGS

## **Reborn as Art: Vermonters Create Multimedia Exhibit About an Ancient Buddhist Guru**

BY ETHAN DE SEJER

**A**ccording to Buddhist legend, the first incarnation of the holy figure Padmasambhava occurred in the eighth century, when he appeared as a small child inside a lotus blossom drift on a lake. Regarded as unusual and holy the child was nurtured in the Buddhist tradition and eventually became known by the name Guru Rinpoche. In Tibet, he is a figure of supreme spiritual importance, a figure in the Richardson barrowed on him, the Second Buddha.

Guru Rinpoche's life, message and mythos are the subjects of the ambitious multi-media exhibition "Precious Guru," which opens at Baragwanath (ironically aptly named). KAREN BIRD REPORTS  
**GALLERY** this Saturday, June 20. Consisting of photographs, video, prose, poetry and soundscapes, the project is a step toward an ultimate goal: a feature-length documentary about Padmasambhava and his vast, lasting influence on Buddhist practice.

It's a long way from the Green Mountains to the Himalayas, but that didn't prevent the authors of *"Precious Gold"* from undertaking the journey in 2003, making the true-life project director MARC WENGER, author CLAUDIO GARNIER, artist and director JUANITA BREITMAYER, and the father-and-son team of Shambhala Shimanski & Roman Schmidbauer and photographer JON HOCHBERG. Aiming to unearth the story and influence of Padmasambhava, the group visited Mongolia, Tibet, Nepal, Bhutan and India.

Left to right: Ann Schreiber, Ethan Suplee, Dennis Quaid, Marc Maron, Leah Remini, Sean Astin, Marisa Tomei, Bruce Campbell

"Freemans Guru" collects the participants' artistic responses to their immersion in an ancient world. The guru stay apposite to Weyenberg, currently the director of St. Albans Community Justice Center, because "it's the kind of story that, when you peel back one layer and think you've got it, then you realize there's a layer below that," he says. "There's something mysterious and complex about this story that affected my imagination and keeps me excited and interested in learning more."

The story of Gens Rinpoché is a rich and vivid one, filled with fanciful adventures and lessons with gorgeous consorts. But the only reason his story is known at all,

Temple-born Ronni Schechner produced the 10-minute trailer that the team intends to use in fundraising. He also created several short documentary videos after returning from the trip, several of which have been posted to the project website, [tinyurl.com/3yqjw3y](http://tinyurl.com/3yqjw3y). These videos succinctly depict the remarkable sights the team witnessed, including people and pack animals harvesting what is at the foot of the Kailash's highest mountain, and images of rural disease in Nagarkot's remote Mustang district.

"For me, the most incredible place was Masing" says Renan Schechner. "It's a place where you feel that time stops. People still live almost without technology; everything is done by hand. It's one of the many places where *Podocarpus* is most fully represented — I could eat a meal there."

Weisberg says, is that the gaps left behind have arrows or measures, which can take the form of "objects that are hidden in the landscape, or hidden in people's minds," he explains. In time, "the right mediator" discovers the tensions and passes on the gaps' relationships to a new generation.

If all this seems a bit recycling, the works in the exhibit attempt to provide artistic specificity. Jan Schubauer's photographs balance the vibrant colors of grave flags and dried robes with the stark grandeur of the Himalayas. Deneen's written accounts of her journey are part travelogue, part poetry and part spiritual exploration.

high and low tone to examine the more obscure traits of *Radulites angustus* and companion," he says. "It is continually remaking itself through new discoveries."

As Wittenberg's work suggests, "Precious Guru" practices are an attitude of reverence toward Buddhism and central Asian folkways, yet the author

2020-01-01 10:00:00

A promotional image for a concert. On the left, a black and white photograph shows three guitarists on stage: one in a dark shirt and light pants, one in a light shirt and dark pants, and one in a light shirt and dark pants. On the right, a color photograph of a woman with dark hair and a mustache, wearing a red dress, smiling. The background is a dark, out-of-focus scene of a stage or concert hall. The text "NEW WEST GUITAR GROUP" is overlaid in white on the left, and "Sara Gazarek" is overlaid in white on the right. The Spruce Peak Performing Arts Center logo is in the top right corner.

# Bake Off Sets the Stage, and the Table, With *The Dining Room*

BY PAMELA POLSTON

**A** R. Gurney's play *The Dining Room* has about every theatergoer, the American playwright continuing a series of overlapping but largely unrelated vignettes in which 10 characters act out small human dramas. When the work premiered in New York in 1962, the term "text world problem" had not yet become a buzzword, but *WASP* — white Anglo-Saxon Protestant — was in vogue. Both irony and the economic class and social conventions, though had in vogue.

His characters all have another thing in common: the dining room scenario. This provides the play's thematic underpinning and its exceedingly sharp wit.

With the casting and the theatrical staging made made. *The Dining Room* appealing for this year's *Bake Off*, says **CHRISTINE ALGER**, The producing artistic director of **VERMONT STAGE COMPANY**, concerned at the *Bake Off* four years ago concluding production on its regular season.

The idea is that *Theater* a play, divide it into three sections, have three directors and let each of them choose their own cast. What the audience sees, then, is a unique work performed by three completely different sets of actors. She thought of that as a way to demonstrate

## THEATER

Actors rehearsing *The Dining Room*

what directors do — that is, to show how different choices can shape any given play. To enhance that understanding, each night of a *Bake Off* production is followed by a Q&A with its director.

Of Gurney's play *Alicia* says, "The *Bake Off* has very specific needs that have to meet. And *The Dining Room* really meets that. There's one setting but different time periods and lots of characters, each of them very different. It's also *text*!" she adds. "You established, too, that I want to pick a play that's going to be fun for the audience."

With a normal production of *The Dining Room* six actors typically play three

roles each, the *Bake Off* iteration features *Diagrams*.

If that sounds hard to follow, director **JOHN NASH** has a different take. "Every single vignette is a completely different family. The audience won't have to follow the track of any character," he says. "It's one scene, it's like watching three one-acts."

The closer of the third and final section, *Wendy* — who with her wife, **JENN MERRISON**, founded the **VERMONT SHAKESPEARE COMPANY** — notes that in each section, "You have to create your full characters, and the arc of the scene. It's important to map each one fully."

And that's why no director has any more responsibility than the other two to help audience "get" the play. During the first section, **JENN MERRISON**, who is also VSC's general manager, says she thinks the biggest challenge is "finding the right pace of the show — but it's a challenge I expected. It's important the cast are sent in the right way in the vignettes," she says.

Sandwiched in the middle, director **ANDREW BATTENFIELD** has made some "bold choices" (he's "taking some inspiration from *The Twilight Zone*," he confides) that will clearly distinguish his section from the others. Does he feel any extra pressure because his name used to "tag" *nones*?

"I'm approaching my section as a stand-alone play within a play," he says. "The arc of the play will influence my guidance of what I decide to do."

"I didn't choose this play," Battenfield adds. "But I believe it has some contemporary relevance; our country is still led by a old, white, rich, Christian man. The *WNBPs* in the play represent that."

All three directors, and *Alicia*, say what they're most looking forward to at *The Dining Room* — aside from seeing how their colleagues interpret the play — is the aftermath. That is, the audience response. "I think there will be a lot of questions," says Battenfield. He adds, "I'm also looking forward to post-show my cast eat the *re*. They're doing awesome work."

## INFO

The *Bake Off: The Dining Room* series, by **ARTS**, is currently directed by **John Nash**, **Andrea Doherty** and **Jenn Merrison**. Performances are at **Vermon Stage Company** in Waterbury, June 14 through Saturday, June 20, 8:00 p.m., and Sunday June 21, 2 p.m. 35 Ryerhouse in Williston, July 8-19, 8:00 p.m. [vermontstage.org](http://vermontstage.org)

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This exhibition has been organized by the Brooklyn Museum. Image: Georgia O'Keeffe and Abbott Handerson Thayer, *Marshall's House*, 1917. Oil on canvas, 31 3/8 x 48 1/2 in. (79.5 x 123 cm). Brooklyn Museum. © 2013. Brooklyn Museum. 03.13.13.13.13

Reborn as Art BY ANNE WISE

some of the project's other creators say that it is not explicitly a Buddhist project. Dawson is the only one of the project's artists to self-identify as a Buddhist. She explains in "really deep Tibetan Buddhist practice," she says, in her role as a writer and educator, and in her daily life. "There's no separation between me and my Buddhism," Dawson adds. "It's not a religion. It's the way I live my life."

Wenberg expresses gratitude for Dawson's participation in the project, noting that she brought a perspective others could not.

Not all of the "Precious Guru" artists have addressed the project holistically,

with the intention of expressing the ways humans have made myth into reality. Through the story of Guru Rinpoche may seem fantastical, "These myths are true, and making peace with that is very difficult in our culture," says Dawson. "This sort of thing can be absolutely true, not just considered as a metaphor."

Contact [ethan@jewellcityart.com](mailto:ethan@jewellcityart.com)

## INFO

"Precious Guru" opens with a reception on Saturday, June 20, 6 p.m., at Kinoth Kino House gallery in Burlington, and remains on view through July 16. [jewellcityart.org](http://jewellcityart.org)

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New Dance Installation BY ANNE WISE

masses of thread hang on walls, a ball of string sits on a shelf. These may represent projects left behind, or still to come.

A less literal thread — of history — meanders itself in a small downstairs room where dozens of vintage photos have been arranged on the walls. All of them depict relatives and ancestors of the performers. The audience is allowed to linger and examine these images — most depicting strangers, only their era identifiable by hair and clothing styles. There are some world-famous figures, too: President John F. Kennedy, Queen Elizabeth, the Shah of Iran and his wife. One of the dancers, it turns out, had an ambassador in the family.

But most of the installation's history lesson is tightly and necessarily focused on the Kino Museums. In recent years, the building has undergone repair and partial restoration, including the construction of an elevator. Its practical uses are gone and nearly forgotten, but its owners welcome and seem to embrace the new activity of community events and exhibitions. "Thresholds" is the museum's first dance installation. Just as Dawson's 2013 "Dear Pine," claimed the enormous expense of Shoshone piano breeding lines, so she has shaped this work to fit the Kino Museums' more intimate, contained space.

It does not seem right, in this preview, to reveal the entire experience that visitors might never be told: the photograph room in "Thresholds" and "Thresholds" (but, let's spoiler alert) don't be alarmed by a sudden exhaustion room that precedes this docilely journey. Where else can you proceed, do sit, watch and listen. And do be prepared to climb a steep staircase to the upstairs ballroom. There the largest ensemble flows together in four sections — on piano, violins and cellos — perform Sevenier's stirring score. For performance and audience alike, the experience is simultaneously joyful and moving through history and being present.

As one emerges, afterward, into this bucolic corner of Vermont, the feeling remains: **INFO**

"Thresholds and Thresholds" is an installation. It was created by Hansen-Dorionne, Leslie Andruska and David Sevenier, produced by Leslie Andruska for Anne WISE. Threading through Saturday, June 10 to 21, the 60-minute performances begin at 7 p.m. \$30, \$25, \$20 and \$15. In each day of the Kino Museums at 1000 Kimball Street, 700 Main Street, located in Brattleboro. For more information, [kino-museums.org](http://kino-museums.org) or [thresholds.org](http://thresholds.org).





## Dear Cecil,

My lawn slowly dies as we here in southern California suffer another drought, and our water agencies reduce deliveries to a slow dribble. Is it technically and economically feasible to harvest icebergs as a freshwater source? Answer soon, as we're tired of Navy showers and unflushed toilets!

Marvin Gardens

If shower duration is your primary concern right now, the drought may be making your whimsy and water's little too strong. California accounts for about 11 percent of US agricultural by revenue and 12 percent of the nation's GDP overall. When you gotta run out of water, we're all screwed. We may never see an almond again.

Which makes the iceberg idea pretty appealing. With global warming well under way, icebergs should be breaking free and floating past our coastlines any day now—and carrying one or two giant frames of fresh water certainly sounds cooler than reducing the excess consumption of several metropolitan areas, or addressing the obvious problems with growing, massive amounts of high-water-demand food under sun and conditions.

And the idea's not new. Proposals along these lines had already been kicking around for a few decades when the Sadat peace (Mohamed Anis Fawal got into the act in the mid-70s

Sealing water for his country that didn't have to be desalinated, he formed a company to harvest Antarctic icebergs and tow them up to the Red Sea. Unfortunately the plan stalled, in part because of difficulty balancing fuel economy with enough towing speed to keep the berg from melting en route.

Icebergs haven't changed much since then—they're still weirdly, slightly, dizzy and maddly hot, the ice's gotten better, and we're desperate, so let's do the process.

Step one: Get a lawyer. Most legal opinion appears to agree that bergs are generally available as a free zone, first-settled basis, but it's possible that either the United Nations (under the Convention of the Law of the Sea) or the Coast Guard might intervene in an ice-towing scheme—the latter is in charge of enforcing not only marine commerce safety regulations but also the US Antarctic Conservation Act. Geopoliticals could conceivably have some beef with iceberg



as well as, er, eight various other environmental groups.

Step two: Scout a suitable iceberg. What you want is a tabular iceberg (i.e., not longer than it is tall)—weighing maybe a million to 30 million tons. There are more of these in Antarctic waters than in the north Atlantic, plus there aren't any polar bears on them, as the other hand, using an Arctic iceberg may save money by minimizing towing distance. If the big boy doesn't already exist, engineers may be needed to break a suitable berg off an iceberg shelf or glacier.

Step three: Move it. While we currently are thoughts to nudge icebergs away from shorelines, importing more long-term direction is trickier. A few years ago, engineering researchers led by Georges Mignot, Prince Albert's engineering guru from the '70s, used 3D modeling

software to simulate towing a 77-million-ton tabular iceberg from Newfoundland to the Canary Islands. The team calculated that a single tugboat attached to a single line, if aided by winds, currents and Mary Poppins, could do the job in 161 days.

What about the melting issue? Ice (bergs included) readily melts in water; even so, we can't haul the entire berg up in one, the ice will have to be cut up (using heated wires or tubes) and melted offshore and the water transported as needed, which turns out to be labor-intensive and costly. It's just not particularly easy to cut up a lot of ice, as anyone who's had to chisel a frozen hunk of the frozen sea into individual cubes knows well. Finally, any water slushed for human consumption would require treatment to remove pollution, perhaps prop, etc., but even water for agricultural use will likely need some desalination.

Step four: Start making sacrificial offerings to Poseidon, because that's really all we can do at this point to prevent catastrophic iceberg wrecks: structurally homogeneous and can easily shatter under stress.

### INFO

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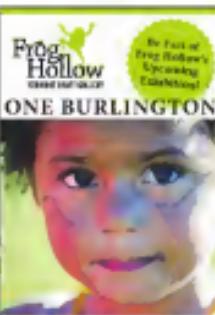
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## UVM: At What Cost STEM?

**W**e've been to celebrate the start of a new era at the University of Vermont," crowed UVM president John Sullivan at the May 15 groundbreaking of the Science, Technology, Engineering and Mathematics — aka STEM — Complex. At 286,000 square feet, and a cost of \$104 million, it is the largest capital project in the university's history.

Enthusiasm of that new era, in 2013, Sullivan appointed David W. Rosowsky, dean of the Rensselaer Polytechnic Institute School of Engineering, as provost, senior vice president and STEM chair/leading captain.

Rosowsky's pitch to the trustees sounded as much like a failed Valley startup to venture capitalists as it sounded to scholars: "Imagine teaching and learning spaces without walls, without barriers, and without limits," he wrote. "A new and an integrated A Science attracting and inspiring students from across the University and across Vermont to learn, replace, and discover."

The STEM Complex would be more than inspiring, Rosowsky suggested. It was a strange and a "financial 'suspense' — not just to attract top students and prepare [them] for some of the nation's best-paying jobs in some of the fastest growing industry sectors," but also to offer "a demonstrable return on investment."

At the groundbreaking Gov. Peter Shumlin claimed in "Time and again, employers say to me, 'If you can just find us more students who graduate with STEM skills, we have a bright future as job creators.'"

In his 2013 inaugural address, Shumlin had declared that Vermont's economy was banking on STEM, too. "Success in the new economy depends on an educated workforce with skills beyond high school in science, computer technology, engineering and math," he declared, introducing the Vermont Strong Scholars Program. The scholarship will forgive student loans in full over four years at a public institution provided that the student gets a STEM degree and finds a job using those skills in Vermont.

Even if the governor's claim were the whole truth — which it isn't — it doesn't have to be. States and universities do not just respond to economic and social reality. They help shape it.

Academe makes choices. And those choices express values.



2013 view of the UVM STEM Complex (Courtesy: UVM)

President Obama expressed these post-colonial values in a Wisconsin audience in 2014, toasting his own STEM-heavy vision of education: "I promise you," he said, "funds can make a lot more potentially than skilled manufacturing, or the trades that they might have with us are history degree."

He added that he had nothing against art history, even liked it. But the message was clear: Art history — or art or history, sociology or anthropology — is a luxury America can no longer afford in a turbulent global economy.

And money matters more than anything, more than issuing, exhort or please:

The antidote to deeply American in two ways: it's utilitarian, and it's utilitarian. In America, creating, investigating — thinking — with no particular GDP-booster goal in mind is often and still indulgent, possibly even treasonous.

"How do we understand what a university is, and is best?" asked UVM history professor Pelham Karlsch, director of gender, sexuality and women's studies and delegate to the faculty union, in a community last year.

Faculty members' and administrators' answers were miles apart, she said. While the former "view their students as citizens whose attendance at college affords access to cultural thinking skills that allow them to participate fully in the wider world," she wrote, "the administrators have repeatedly expressed their sense that students are a source of financial resources for the university."

Karlsch was referring in part to UVM's year-old, incentive-based

budgeting, or IBB, which numerical had been or college into a "responsibility center," an entity "poorly defined by [its] revenue generating capability." Rosowsky's report to followers tends those financial incentives

in goods to academic excellence and serving students' needs — as if faculty were not already motivated, as educators to provide these things.

But in reality,

IBB — versions of which are being adopted by universities across the country — is more stick than carrot. While there is some sharing from a general pot, IBB requires academic programs to employ "innovation and entrepreneurship" to boost their rates of funding-paying students and their output of degree-holding units, while achieving maximum efficiency. If the department is overextended with slow-moving products (or academic specialties and numbers) straining insufficient consumer (i mean student) demand, no can parlay will be punched in the next budgeting cycle.

Among next year's discontinued areas is French. Boudreault-Kane, a French lecturer whose students described on the website that My Professors as "incredibly" "amazing" and "absolutely wonderful."

"Everything we do is valuable, and everything is there for a reason," Amanda Caputo-Strata, dean of the College of Arts and Sciences, told the *Vermont Cynic*, a student paper. "But then you put a price on the cost."

At the University of North Carolina, which shuddered at "low-productivity" programs, including women's and gender studies and African studies, a board of governors member was more succinct:

"We're expanding," he explained to a student newspaper. And expansion is governed by cost and demand.

The winter, UVa's board of trustees approved a bond for \$18 million for the STEM Complex, increasing the institution's debt level by 20 percent. The university will hand the remaining \$16 million with money on hand, in hopes of recovering it from private sources, about two-thirds of that amount is now committed.

Administrators talk about STEM enriching the whole university's academic. But don't expect that enrichment to be liberal. "Some people might say we have room to take on more debt," Budget, Finance and Investment Committee chair David Daigle told VTToday.org. But, he added, "you can't win if we, we really don't think we've done this."

Daigle called STEM the university's "highest strategic priority." It looks more like the only priority.

Montpelier is not making the rescue its policy in the state's contribution to its colleges and universities that a 50 percent increase in the appropriation would let Vermont's tuition-making colleges of 40 to only 12. And while other states have begun spending more as the economy recovers, the legislature is still cutting higher education. Funding is down 15 percent since 2008, while tuition has risen more than 20 percent, according to the Center on Budget and Policy Priorities in Washington, D.C.

The result of public neglect is increased dependence on corporate support, with strings attached. Bill that funding flow to STEM's patent-pending genetics lab? Or to Romance languages?

A tech stock collapse at the capital tool Fisher had a bold idea: Colleges should dump their humanities departments altogether. They're just making graduates "unemployable."

In fact, the columnist — and Shandt — don't quite get the job market right. Vermont may be on the upswing with the arrival of cheaper Global Business and Art! Inc., the startup facility under construction in Newport. But the Washington Post predicts a long-term trend toward firing not hiring, with 8.5 high-tech job cuts now 77 percent in 2014. Fisher noted that while companies such as Apple "are thinking, growing and hiring," they appear "now a permanent feature" of the sector.

Moreover, liberal arts graduates are not doomed to life behind the espresso machine. An analysis of U.S. Census data published recently by the Association of American Colleges & Universities (AACU) and the National Center for Higher Education Management Systems found that people with liberal arts degrees did better right out of college than STEM grads. They were more students who followed undergraduate pre-professional and

professional courses such as nursing or business, and enjoyed more jobs of joblessness throughout their careers.

Gov. Shandt was an English major. And President Obama started his undergraduate studies at Occidental, a tiny Los Angeles liberal arts college before earning a political science degree at Columbia University. "Barack wasn't thinking about becoming President at college," his roommate at both places wrote. "He wanted to be a writer, but he did become president."

Developing the humanities is not part of STEM's strategic plan, but its values are moving in that direction. So like President Roosevelt, let me imagine: What would happen if the humanities disappeared?

Vermont might continue to be blessed with new car-selling platforms and services like MyMobileGas, whose gift to humanism is helping the nation's leading grocery retailers and CPG brands to build connections, drive loyalty, increase basket size and attract new customers?

But we'll soon be short of teachers, lawyers, judges and magistrates, chief executives and legislators, social workers and clergy — all among the top 10 professions the arts, humanities and social sciences graduate pursue. The human services would be starved for personnel! Fifty percent of such workers graduated with humanities degrees, versus 5 percent with STEM degrees, according to the AACU.

Already the dashting that puts money behind everything else is discounting what might be called the caring economy. In fact, the Vermont Department of Labor projects growth in caregiving jobs will outpace those in tech — but these are money losers, who, requiring hours to subside them, who would fight for human services? Photo: iStockphoto

As the business languished, commercial science and technology would easily flourish with waning oversight. After all, it is usually plutoephere, not Bialik-gian, who challenges the ethics of marketing with the human genome. And while engineers and physicists devise better ways to kill, artists, diplomats and historians search for alternatives to war.

For democracy's sake, please save the history department.

Don't get me wrong: We want computers, bridges and medicine. And plenty of science has deep humanist values. But a technology unshackled by humanists can be a dangerous thing. Science and technology need a human voice — and I don't see it here.

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**B**urlington College was on the verge of collapse last September when Mike Smith found himself standing before a packed room of reporters, professors and students telling it like it was.

"I have been to a lot of news conferences," the former administration secretary for Republican governor Jim Douglas told the news crowd. "This is the first news conference where I've sweated."

Smith was indeed perspiring in the awaiting classroom, but in gray trousers and a pink tie, he was otherwise calm and collected. Under the circumstances, not too many people would have been. Over the weekend, Smith had agreed to serve as interim president of an offbeat institution that was \$1 million dollars in debt, had maxed out its line of credit and was quite literally running out of cash. Fear duly升起了, angry students had disbanded the school's president, demanding that she resign — and she did.

It wasn't the first time the silver-haired Smith had stepped into a high-stakes situation — nor would it be the last. The 65-year-old ex-Navy SEAL has earned the informal title of Vermont's "interim fixer-in-chief" following the footsteps of Ed Colby, a Burlington native and former CEO of US Airways, who was called upon to lead the University of Vermont and Fletcher Allen Health Care during comparable periods of unrest.

In 2000, Smith came to the rescue of FairPoint Communications and spent roughly four years helping one of the state's largest providers of phone and internet service claw its way back from bankruptcy; if it had gone belly up, thousands of rural Vermonters could have lost their connections.

Now Smith has come to the aid of an under the radar board that oversees the state's 911 call centers. For almost a year, lawmakers have been questioning the cost and efficacy of the 16-person operation. They weren't reassured when the 911 system temporarily went down last winter and the Enhanced 911 board fumbled its response. Several months later, executive director Dave Tucker resigned abruptly.

Worried that the legislature was going to disband the board or impose significant cuts, the group hired Smith as a consultant for six months to help them plot a survival strategy.



Mike Smith in the Vermont Center for Emerging Technologies

# 'INTERIM FIXER-IN-CHIEF'

Who do you call when your enterprise needs rescuing?  
Mike Smith.

BY ALICIA FRESE

Why do desperate people keep coming to Smith, and what is it about this laid-back dad, under that amiable hair, keeping saying "just"

**'Never Go With Your Gut'**  
Smith's SEAL status almost always comes up in conversations about him, but he said "dumb luck" led to his

joining one of the Navy's elite, secretive "special-ops" teams. He was a 15 student at Woodstock Union High School when he signed up for the service. Smith, who has one younger brother, and his horse-like wife was in shambles at the time. His alcoholic father, then Woodstock's town manager, won on a down-and-out spiral that forced the family to move from a house to an apartment to a trailer. If he hadn't joined the SEALs, Smith said, he might have wound up in jail.

Instead, at 18, he found himself in the Bolivian jungle with no order to blow up some logs that were preventing barges from delivering food to crisis victims. The instructions were in Portuguese, and Smith, assuming South American explosives would be less potent than American ones, decided to double the amount.

The explosion launched telephone pole-size logs 200 feet in the air, but no one was hurt.

The lesson he learned? "Never go with your gut."

Smith said the four years he spent participating, sexless diving and detonating explosives underwater turned his life around. It may also explain how he learned to keep his cool in the face of conflict.

He left the SEALs in 1995 to attend the University of Vermont, hitching a U-Haul to his Camaro and driving from Virginia straight to Burlington. He was assigned to a freshman dorm, where he didn't fit in. "People who had been in the service at that time weren't well-regarded on college campuses," Smith recalled of the post-Vietnam War era.

So he took a hiatus from college, surprising people — and upending some older reputations — when he ran for state rep and unseated an incumbent of the same party. He didn't exactly barter with the legislators. Douglas, who was also a young lawmaker at the time, recalled that Smith was known for spearheading the bill that designated the bumblebee as Vermont's state insect.

Smith's ex-colleague: "What discouraged me as a freshman legislator was you couldn't change things as rapidly as I liked to see things change." After two forgettable years in Montpelier, Smith was ready to return to school.

Back at UVM, he got a bachelor's and a master's in political science. Despite benefiting from the G.I. Bill, Smith said

he finished school broke and just his last semester on a credit card. He now sits on the board of the Vermont Student Assistance Corporation, a nonprofit agency that helps Vermont students pay for higher education.

After graduation, Smith spent 18 months as town manager of Hardwick — “one of the best jobs I’ve ever had” — then worked for the year at the Massachusetts Municipal Association, which lobbied on behalf of cities and towns in the commonwealth.

Back in Vermont, he made an unsuccessful bid in 1992 for state treasurer, losing to Democrat Paul Ross Jr. Douglas was elected in that post three years later, and Smith worked under him as deputy treasurer until 1999. He was heading up a captive insurance firm when his old friend, just elected governor, offered him another, bigger job in 2002.

## NO BALONEY

Secretary of administration doesn’t have the same high-profile ring as chief of staff or lieutenant governor, but it’s actually one of the most powerful positions in state government. Longtime state senator turned lobbyist Vince Manni described the job as “the governor’s hot seat.”

“He was the guy who called people in and gave them the bad news,” Manni recalled of Smith. “He did very well at playing that role.”

Members of Douglas’ inner circle, who remain tight-lipped, say Smith was demanding and direct but always fair. “He would never ask anyone to do anything he was unwilling to do himself,” recalled then-prime secretary Jason Gibbs, who often received late-night and early morning messages from Smith.

Nicole Landerelli, secretary of civil and military affairs under Douglas, described Smith as “extremely loyal.”

That’s a prerequisite for Dick Manni, a powerful Democratic senator who has known Smith for decades. The two still meet every Monday morning in 6:30 a.m. at Manni’s Calais-based general store. Last week, they were talking beers and cars, with an unspoken part of friendly banter: politics. Manni started reminiscing about the days when Smith used to work the statehouse halls.

“When Mike Smith sets the agenda, that’s the way it’s going to be,” Manni said of the two years since his, a Black Ralph Lauren sweater and light khaki pants, who seemed a little taken aback by the third-person treatment. “He runs a tight ship.”

Uninterested by Smith’s efforts to change the subject, Manni mentioned weekly meetings he set up with Douglas. Smith and then-Senate president pro tem Peter Shumlin, Smith and Shumlin had joined hands, Manni recalled with a chuckle.

Former governor Douglas was less forthcoming, noting that those meetings were “private.” But he did say, “Mike doesn’t have a lot of patience for indecision. And he will call folks on it when he perceives it.” A moment later, Douglas added, “I suppose there was a sort of good cop, bad cop dynamic. I didn’t have to appear indecisive. I had others to fulfill that role.”

## HE LOVES GETTING INTO A CHALLENGE, AND ONCE IT’S STABILIZED, MIKE LIKES TO MOVE ON.

—GEN. DICK MANNI

Landerelli put it more bluntly: “They’re great diplomats. They are known for being great diplomats. They are known for going in, going strong, full force but also for being highly trained, very smart and knowing exactly what to do.”

Throughout his 10-year tenure, Smith proved he had a softer side, too, while serving in the Douglas administration.

At his request, he briefly switched roles with Charlie Smith, who headed up the Agency of Human Services. He said he wanted to get to the bottom of a projected \$100 million Medicaid deficit.

At first, advocates and lawmakers were concerned about a fiscal conservative estimate man coming in as a cost-cutting measure to an agency that serves the state’s most vulnerable residents. Heidi Tringa, a Douglas staffer who also worked for the AHS, said there was the sense that “she doesn’t know this world.” But, she continued, “I think he proved that wrong pretty quickly.”

In 2006, Smith played a key role in securing what’s called a “Global

Comprehensive waiver that helped alleviate the deficit and allowed the state to spend its federal Medicaid dollars more freely. Landerelli, who traveled with Smith to Washington, D.C., to lobby for waiver, said, “It was Mike’s tenacity and whipping of the bureaucracy that got traction on the final bill.”

When asked about accomplishments in state government, Smith doesn’t focus on his fiscal prowess. Instead, he returns to his role in extending the transportation data for state benefits for youths in foster care from age 18 to 21. He convinced Douglas to hold a summit at the statehouse for foster children, directly soliciting their opinions about how to improve services. “He cares deeply about people who need an extra hand,” said the former governor.

Mark Bushnell, executive director of Spectrum Health & Family Services, recalled Smith delivering an emotional speech about his own

troubled upbringing. Smith now serves on Spectrum’s board.

In his temporary office at the Enhanced 911 Board, Smith was eager to show off two papers tacked to the bulletin board. They were apology letters from children who had prank-called 911 — one of whom confessed to doing so; the names Smith seemed to identify.

## Pointed but Fair

Smith left the Douglas administration in 2008, before the recession hit. Trummond, the once-advocate who had spearheaded a motorcycle trip through Canada, then started a website for seniors called Active Generosity — thinking, perhaps, that he might have more time to run, like, kayak and canoe country roads with his wife of 30 years.

Not quite. When the next job offer came — from FairPoint — the company was already in bankruptcy. “I said, ‘They’re going to be very interesting and very challenging,’” Smith recalled. The company had recently purchased

Vermont’s assets, a move that contributed to its financial distress and caused major disruptions to people’s service.

As FairPoint’s state president, Smith played a key role convincing the Vermont Public Service Board to sign off on FairPoint’s plan to get out of Chapter 11. He also worked with the Public Service Department and the state legislature to ease regulations — dating back to an era where phone companies enjoyed monopolies — that applied to FairPoint but not its competitors.

The department’s commissioner at the time, Lex Miller, described Smith as “forthright” and “honest.” “He’ll always be straight up with you about why he’s advocating for his position,” said Miller, who recently stepped down as launcher’s chief of staff.

Jim Porter was the department’s attorney and later its telecommunications director, during Smith’s tenure. Despite “bureaucrat” battles with the telecommunications company, Porter had only kind things to say about Smith, whom he described as a “formidable opponent.”

“I very much appreciated his style,” Porter said. “You always knew where you stood with Mike. If he tells you something, you can take it to the bank.”

At the time, the company and the Public Service Department were haggling over roughly \$6 million that FairPoint owed its customers in penalties for poor service. Porter thought FairPoint could have gone out of getting a backdoor “disposition of it as debt.” Instead, Smith helped broker a settlement in which the company devoted \$6 million to expanding broadband to parts of the state that were underserved.

That deal in particular left Porter with the impression that Smith had not just FairPoint’s best, but also the state’s best interests at heart.

Frank Gott, who chairs the Vermont Center for Emerging Technologies, got the same impression when Smith helped his organization’s deal with FairPoint shortly after leaving his post as president.

FCT wanted to start an incubator space in downtown Burlington. FairPoint had 11,000 square feet of “great space” at its Main Street headquarters. Smith played matchmaker, connecting the two.

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### Interim Fixer-in-Chief

Surrounded by urban chic art and gadgetry in the new co-working space last Tuesday, Smith beamed as UVM listed its economic benefits — seed capital, business mentors, networking opportunities — and the company taking advantage of it.

But not everyone has fond memories of Smith's legacy at Fairpoint.

Mike Spillane, business manager for IFCW Local 3326, called Smith "one of those strange fellows" who never really connected with the FairPoint workers. "I think Mike was brought in for a specific task, and it's a completed task and moved on," he said.

### Back to School

In the year after he left, Smith continued to do some consulting work for FairPoint. He also advised South Burlington on several projects, including its plan to develop a city center. And he wrote — he's chipping away at a book about leadership.

Surrounded by the previous administration's long-term plan to develop the college's waterfront campus, deeming it available, Within a month she had devised a new deal, selling most of the land to a private developer who had already agreed to work with the school.

The highly controversial decision spawned a citizen group that is now trying to prevent the land from being developed. But according to Smith, it was the college's only shot at survival.

Putting an end to a year of spin and evasion in the part of the college, Smith summarized his report one by one to his temporary corner office overlooking the campus lawn. Armed with a map of the campus property, he explained in detail the terms of the deal. He didn't dodge any of the follow-up questions and was asked about the college's prospects, noting that the sale would simply buy it more time. "Our debt service is literally bleeding us to death," he said at the time.

Ortelle, acting as the interim financial

DEBORA SINGER/THE FREE PRESS 2008/09



Last September, he set the hook aside for an assignment that would require plenty of it. Smith said helping to stabilize Burlington College marked right up there with REAL training as one of the hardest things he's ever done. He took the assignment with Julie Knodel, a city councilor and UVM professor, and David Coates, a well-known businessman.

The mission began innocuously when Smith stepped down from the position at that first press conference, a group of students strde to the front of the room, impugning the board for picking interim leaders without their input. Faculty were also wary, and privately, some questioned whether the board had selected a conservative Republican with no ties to the school.

The interim leadership team quickly

advised, and he was surrounded by board's expenses throughout the process. "I've never seen anybody do that before."

Knodel, brought in as an interim academic adviser, said Smith was "very cordial, very professional and very rough" when negotiating with the college's debtors. He was also up-front with faculty and staff. "I think they felt for the first time that someone was giving them the straight story, not sugarcoating it, not spinning it and not withholding anything."

Jared Carter, a Vermont Law School professor who was on Burlington College's faculty at the time, corroborated Knodel's account. "He was always, I thought, very respectful of the faculty, students, and had grown up conversations with us," he said.

Garter recalled one meeting at particular that Smith convened to tell faculty that the college could no longer contribute to their retirement funds and would have to reduce health care contributions. People were upset, he said, but they appreciated that Smith broke the news in person. And at the end of the meeting, they told him no: "It was kind of funny," Garter said. "People were thanking him for cutting our benefits."

### Mission Accomplished?

You could argue that Smith saved the day at both Fairhaven and Burlington College — but is it still unclear whether either entity will survive. Neither the company nor the college is yet in solid financial footing.

"He's a confident guy and a quick learner," said Blaauw, who partnered with Smith to pass legislation making it easier for FairPoint to win licenses, "but his strengths are in getting shorter and shorter."

Miles had a slightly different take: "He loves getting into a challenge, and once it's established, Miles likes to move on."

Miles dubbed him "interim fix-in-chief."

Not everyone is pleased about Smith's latest mission. Sen. Tim Ashe (D-Portland), who chairs the finance committee, has been leading the charge to restructure the Balanced 9-9-1 Board. He noted that before Smith

seek a third term, A regular political commentator for WCVB-TV, he was summoned to its studio in South Burlington, along with his Democratic counterpart, Steve Terry, to opine on the news.

But before taping the segment, Smith had to quash his companion's suggestion that he might make a bid for the Fifth Floor.

Terry was teasing, but Smith's many media gigs — he also writes a weekly column for a number of local newspapers and appears on WKMS's "Charles & Kraus & Lisa in the Morning" every Monday — have caused people to wonder.

Smith is adamant that he's got no ambitions to run for anything: "No, no, no, I've been there done that," he says. His counterpart Douglas, too, dismissed the notion.

The ex-gov has a different gig in mind for his former right-hand man, a Westford resident who will be a summer place on Lake La Motte. For years, a cadre of successful Burlington-area businesspeople, known as the "Burlington Baboons" or "the Cheshire Cat Mafia," have acted as informal advisors to governors on both sides of the aisle. Gauthier is one of them, along with retired Harlan Sylvester of Margaux Stanley and South Barre.

"At some point, they'll begin to fade from the scene, and there will need to be some other backup," Douglas predicted.

**IF HE HADN'T JOINED THE SEALS, SMITH SAID  
HE MIGHT HAVE WOUND UP IN JAIL.**

case is, the administration had already found a way to save significant amounts of money — by sacking the board to the Department of Public Safety.

Ashe thinks Smith's up-to-\$70,000 contract is a costly attempt at self-preservation on the part of the board. "I think it's ridiculous that the Balanced 9-9-1 Board hired anyone as a consultant," he said. "I think Miles is a fine person to pick, if you're going to pick someone, but he's not your standard consultant and has already been done."

FairPoint is taking over the stretch 9-11 contract in July, but Smith said he'd receive himself from my decisions that involve his former employer.

Smith was at the Balanced 9-9-1 Board office in Montpelier when Miles announced that he wouldn't

be named Miles is seriously falling into that role."

He's already a mentor to a number of Douglas administration officials, including Londeree, who recently sold his candidacy running for governor. Lt. Gov. Phil Scott didn't opt not to.

Republicans aren't alone in considering him a resource. Riordan, the Burlington City Council president and former UVM provost, and the Vermont Institute have both leadership. When they worked together at Burlington College, he was most recent gig, over. Miles treated the man who regularly hosted her bars on TV to a slide-out wisdom: "He's looked to — including by me — on occasions you can go to for advice," she said. ☐

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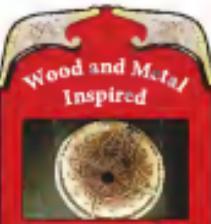
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# Punch Lines

FITNESS

Floating like a butterfly and stinging like a bee at new boxing classes

BY SARAH TUFF DUNN

**T**here's nothing like a spacious space to spur a good sparring session at a boxing gym. Still reeling from the one-ova punch of an overexuberant and a squatly overeager mate with my husband, I'm full of piss and vinegar as I squad my thoughts (shame) into the parking lot of Burlington's New VT on a recent Wednesday evening.

I haven't come to pull the cry at Mike Blaauw's indoor rowing studio—or to pull my punches. I've arrived in this brick encasement of the facility to try out Blaauw's latest offering to the fitness community: boxing.

"It's Hard" says the writing on the wall inside, right above a mirror surrounded with encouraging phrases such as "Mind over matter" and "Break a sweat."

There's fighting words, and I'm already perspiring slightly as co-instructor Lucian Remenyi begins to wrap my hands in kickbox tape, which I had seen red and white "tele" gloves. "It's a full-body power workout," Remenyi says. "Expect speed, agility, strength and raw work."

A Northern New England Gloves Tournament champion, Remenyi is part of the burgeoning boxing scene in Vermont, a scene that has long flown under the radar when it comes to performing in the ring.

Nonetheless, Remenyi points out, the Green Mountain State has produced some big fighters, on both amateur and professional levels. Now he thinks the sport has strong potential to catch on at the grassroots fitness scene, saying, "It only makes this growin' on the farts."

Remenyi is not alone in that view. A new partnership between Reebok (which helped make CrossFit a craze) and Ultimma Fighting Championship has helped build buzz about boxing as "the next big fitness trend," as *Self* magazine recently put it.

That's good timing for Blaauw, who decided to add boxing-sparring workouts to his Flynn Avenue indoor-rowing space when he came across a Blaauw: a tower of spray-painted pads numbered for different styles of punching. "This piece of equipment helped reshape my vision of bringing my two favorite workouts into the studio group fitness environment," he says. "It clicked for me—boxing was our next move." Blaauw notes that he's rebranding his studio and changing its name later this summer.

Elsewhere not alone, Wolfson's Synergy Fitness has also started a new martial arts-inspired boxing class. That gives me two

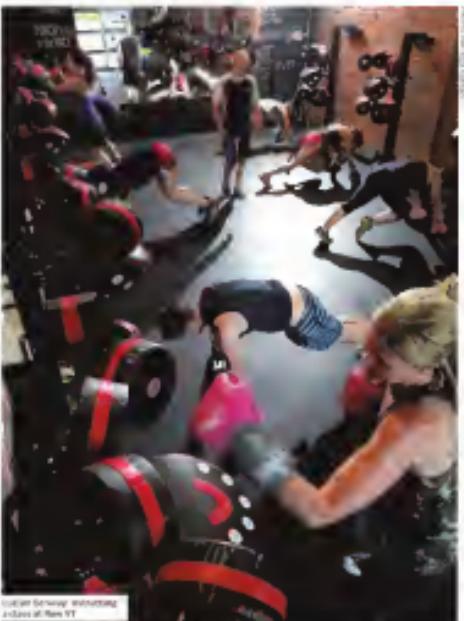


PHOTO BY JEFFREY WILSON FOR THE BURLINGTON FREE PRESS

back-to-back, hand-to-hand opportunities to go head-to-head with the crowd. These classes are about inflicting damage on inanimate objects and getting fit, not inflicting damage on your unfortunate fellow fighter.

The Signature Box class at New VT begins not with our bands but with our handguards. Blaauw launches us into a warm-up set of lunges, squats and pushups set to a high-energy soundtrack supplied by Lady Gaga's "Born This Way."

Next we do a timed round on the kickbatter, a tower equipped with several stacked pads as well as a midsection lifelike with name numbers. I immediately

find this way more fun and functional than a traditional heavy punching bag. Thanks to the wristbands pads, I can focus my jets and appear on the exact right spots instead of overusing silly though the angle. Muhammad Ali can float like a butterfly, I can fight like one.

"Speed, tag, power, bottom" says Blaauw's maximography, as my punches morph from moshola slabs to nudgey, unpredictable releases. Between the music and the workout for my midsection, I'm hooked on the basics.

"Something about the raw energy releases don't mapped things for my body, mind and spirit," fellow student Anne



Mike Burns/for  
The Sunday Vermont

## THESE CLASSES ARE ABOUT INFlicting DAMAGE ON INANIMATE OBJECTS AND GETTING FIT, NOT INFlicting DAMAGE ON SOME UNFORTUNATE FELLOW FIGHTER.

Ashni informs her: "Every time I walk out of class, I feel empowered."

Ashni also reassures us that missing up the sequences of punches is perfectly OK. "It's worth a quick giggle," she says. "The box is just throwing some punches when you get lost."

But there's not much time to get lost, with Kruan expertly guiding us through intervals of jumping and passing pads. These fast-paced, active-recovery exercises, Kruan says, "will make you a better boxer for a balanced, full-body workout."

Could I become a real boxer? "Boxing" says Kruan. "Our classes are more for the fitness element, and not to prep anyone for boxing or fighting for competition." Still, he adds, head boxing coach Beauway "would take someone to that level of competition."

"I really love how mindf\*cked it is—if you're not thinking over moves ahead, you're mostly two moves behind, like that," Beauway says of boxing. "And I love the idea that someone's power has when something checks with them."

The one-day classes have the only thing clicking with me: a weird feeling in my left hip as I attempt to replicate instructor Michelle Kruan's moves in *Urban Kick*, the new class at Spryng. It promises kickboxing out of hip-hop and pop music, bouncy on the drums and "vibrant" com-

work! Here, trying to keep up with my instructor is a whole different story.

"For most of my life, I've been passionate about the mental, art, fitness, dance and the importance of one strength," Kruan says after class. "*Urban Kick* encompasses all of these components, along with a bit of ring and a dash of attitude."

Strong and attitude, indeed. Though Kruan is a chiropractic physician who's written a couple of books on the medical profession, she's dressed like a member of an '80s hip-hop band, in three-tile shorts, a black tank top and a backward baseball cap. From the moment the class begins, her energy is on. Circuit-style, the music—a mix of '80s' gangsta rap, pop, reggaeton and Latin rhythms. The studio feels like a dance club planted in a suburban business park, filled with fitness-enthused fifty-somethings instead of frazzled-mom moms. In this class, there are no boring planks, but plenty of life-giving movements.

"You have to change things up a little bit to change your body," says South Burlington's Florence Whistler, a 51-year-old Urban Kick participant. "Plus, I love Michelle's style and music—she motivates everyone who comes to her classes. She makes things challenging and can make anyone smile, so she's got it down."

A third-degree black belt, Kruan flows around the room to cue each movement, when necessary, smiling in a way that makes me feel OK that I can't kick my leg up like a Rockstar. Thanks to my lesson at Signature Box, I'm psyched when we move from ta-chi-like squats and front and back kicks to "mechanical gun" punches. Until I look in the mirror, that is, and realize I resemble a cross-fit Piyo Chopper master.

"Don't you love it?" Kruan asks my dancing-with-our-clusters. "This is my favorite song right now."

Just as my session at New VT did, this class fits like before I know it; we're segued and ushered our way into the final free routine, during which Kruan has us open and close our legs in the air.

It's kind of nuts that someone who also knows how to rock could work like my hamstrings are so wrong. I'm wriggling on my back like a hell-bent worm. When we add hip throws, it feels like I'm later and in love.

Participating in these boxing classes is a little effort. But it's also a great lesson in timing, rhythm and power, delivered by the knockout fitness instructor and the local community. As for my own love, that spousal spot is gone with the sweat. The next time I enter the post-pounding ring, I won't be at the bottom of the belt or three in the tow!

"It's bizarre," writes Jordan LaCount, a 25-year-old Burlington-based web designer and developer, of her experience with Signature Box at New VT. "Seriously, it makes you feel like a total BAMF." (2)

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# Making Space

In Charlotte, a world-class landscape artist and a sculptor are spending their eighth decade at work

BY AMY LILLY



Photo: Peter Walker

In 1955, two natives of Scotland, both graduates of the Edinburgh College of Art, met in Vermont. Meg Bottrall, who was studying fine metals, jewelry design, and tapestry weaving at the time, was visiting her sister and brother-in-law. The latter was Ian Tyndall, a partner in the renowned modernist landscape architecture firm of Dan Kiley, based in Charlotte. Tyndall introduced Meg to the man who would become her husband, Peter Ker Walker. Also a partner in the firm, Walker had studied architecture at Edinburgh and landscape architecture at the University of Pennsylvania.

Half a century later, the Walkers still live in Charlotte, in a 19th century house in a clearing in the woods. From the soaring, two-story kitchen and living area that Peter designed, the couple's shared studio barn is visible through a wall of windows. On a recent visit, the only sound besides

conversation is birdsong. With the couple's slightly muted Scottish accents and unaffected humor, even the conversation is quiet.

That quiet belies the international influence of Peter Walker's designs. "He's right at the top of the game, and has been forever," comments Idaho-based architect and frequent collaborator Jack Tretth, also a former designer with Kiley. Walker's lack of a website makes Smith chuckle. "It's the legacy for Kiley; he's world class. But he's so quiet about it all. He doesn't really know how to market himself, and he doesn't want to."

Over their past half century in the Green Mountains, Meg and Peter Walker have developed singular careers while raising two children and, in Meg's case, teaching and working at the University of Vermont, Goddard College, and Shelburne Museum. Today such careers can pursue new creative challenges, despite having plenty of laurels on which to rest.

Some of Peter's designs during his time with Kiley became iconic in the world of landscape architecture. After he left to create his own firm in 1985, his projects included a marketplace in Osaka, Japan, an urban park system in New Haven, Conn., and designs for the British and southern French residences of a gastronomic private client. The 79-year-old's latest projects are proposals for the invasions of *petits-beautés* squares in Alexandria, Egypt, and Bourgogne-sous-Mont, France.

Meg Walker, meanwhile, became a sculptor with a conceptual bent. She also does drawings and watercolors — and, unlike her husband, maintains a detailed website. Now 73, the artist has devoted years to focusing on single subjects, which she whimsically summarizes as her site as "birds," "bears" and "beavers." Since her first solo exhibit, in 1974, at the University of Vermont's Fine Arts Museum, Meg has shown at venues around the state, as well as in her native Scotland and in

Brittany, France. Between 2004 and 2009 she exhibited annually at A.F.R. Gallery in New York City, the country's first women-specific gallery.

Meg is currently preparing for a two-person exhibit, titled "Brain Uncovered," at the University of Massachusetts Amherst's Hampden Gallery, opening September 13. Wearing a black vest that complements her short haircut, she points to several pieces intended for that exhibit that currently reside in the couple's house. One, called "Brain Storm," is a white plaster and paper mache half the size of a large human head, mounted off center on a pillar base that contains a sunburst and spindles. A viewer approach activates a birdsong recording, while a small opening in the "brain" reveals a multicolored LED light.

When pressed, Meg offers general comments about her work. "I crushed up a newspaper, and that bird form appeared," she says almost nonchalantly or a piece from her

"birds" phase, first shown at EVM's Culver Gallery in 1999. Of her process, she nicely says, "I've spent my life looking."

She's more specific in artist statements, such as this one for the Hampden Gallery exhibit: "The goal is to make real the intangible, unnamed, unformed images and ideas always abiding in and out of my consciousness ... The objective is to entice the viewer to take a closer look, to actively and mentally engage in the work."

Hampden artist Anne Lafford Seiffel describes Meg Walker's work as "fascinating — a weird nearly everyone interviewed for this story said. From crumpled newspaper and other used and found materials, Meg leaps to metal sculptures in her 'birds' phase, employing a local blacksmith to give her creations form. Her current "birds" phase draws on electronic devices and fiber optics, with the help of a German electrical engineer. "I have that kind of curiosity," Seiffel says.

Photographer and curator Terry Gips met Meg in 1976 at the first meeting Gips organized of the Vermont chapter of the Women's Caucus for Art, a nationwide collective. "What really attracted me [about her work] is a kind of inventiveness," Gips says from her home in Cape Cod. She recalls a piece that Meg created out of "bits of sheep's wool left on fence" that she had collected in Scotland.

At an early exhibit called "Domestic Landscapes" at the Southern Vermont Arts Center in Manchester, Meg showed a work consisting of what she recalls as "these gorgeous pieces" of lamb's wool collected from the dryer.

"That was a nice feminist touch," says Burlington sculptor Barbara Zucker, a longtime friend and fellow sculptor whose husband, architect Louis Manlio Lanza, shared a Church Street office with Peter for many years after the latter established his practice.

Yet, Zucker adds, Meg isn't necessarily, or only, a feminist artist. "I don't think she belongs to any group — her work is pretty singular." Even Meg's "birds" work of the past seven or so years, Zucker says, is a "big departure" from what she had done before. "She's trying to give substance to something none of us understand."

While Meg describes all her work as "about the landscape," including the "landscape of the mind," Peter emphasizes directly on material landscapes. The Walker's yard, an ordinary-looking stretch of mown grass, is not an example of his work — neither spouse is particularly interested in gardenerizing these days. But when he's on the job, Peter creates planned landscapes, using built structures and plantings to control the flow of people through defined areas.

Standing at a table in the studio barn, into which he moved his practice last year, the landscape architect pages through a portfolio of sketches from his 30th week and offers a reporter the occasional wry commentary. One of his projects was a Springfield, Mass., urban park that now gets little use owing to "the goddamn interstate," Peter says, pointing at the offending structure on the master plan. About a residence in the Northwest, he comments that one decorative Japanese bridge "cost more than a Volkswagen."

Much of Peter's work has a formal quality. He shares Riley's affinity for the formal gardens of



## WHAT WE'RE DOING IS MAKING EXTERNAL ROOMS. THE GOAL IS TO FIND THE APPROPRIATE SPACES FOR OUTDOOR LIVING.

PETER WALKER



17th-century French landscape architect André Le Nôtre, from whom Riley derived his signature grids and allées of trees. Peter has used such elements in projects of his own, including the grid of large palm trees defining the entrance to the U.S. Embassy in Amman, Jordan. But he also favors these fluid elements with informal spaces to allow for less structured interaction. "What we're doing is making external rooms," says the landscape architect. "The goal is to find the appropriate spaces for outdoor living."

Peter's renderings are stunning. "I'm not even paper literate, as everything's done with pencil," he admits. "It's all schematics done in freehand until the CAD [computer-aided design] stage, and I turn that out." More evidence of his artistic ability lies the staircase to the studio's upper floor, framed by a partly windowed view of Ram Saurian's famous St. Louis Arch (Kilby's firm designed its piers).

Peter says he left Riley after 24 years because "I was the quarterback, and he sensed I was beginning to spread my wings." As a Boston-based architect, Peter Chernayeff observes, Peter was an "secondary position" to Dan Kilby, but he was the primary person "on many major projects that bear Riley's name."

Chernayeff met Peter in the 1970s and first collaborated with him on the Ossola aqueduct and plaza, which opened in 1990. The two continue to work together; recent projects include the Alexandria aqueduct they designed five years ago which didn't get built because the Arab Spring intervened.

"What I enjoy about Peter is his way of complicating and enriching an architectural idea that comes from our side, which he then takes to another level," says Chernayeff. "He reinforces something that we've initiated rather than treating them [building and landscape] separately." The architect adds that Peter is "not preoccupied with his own [stylistic] vocabulary. He's more inclined to search for the right solution."

Chernayeff describes Peter as "audacious on the our hand" — he's "under marketed," spouts the architect — "and on the other quite strong minded," says frequent collaborator Smith. "We've been together for 20 plus years, he can read me mind." These close working relationships continue to generate commissions and recommendations. At the time of this writing, Chernayeff's partner was recommending Peter to do some of "several hundred areas in the Boston area."

While Peter works out how the public can use a physical space, Meg continues to prod the imagination on her side of the Walker studio barn. A kind of parallel play characterizes this couple's creative lives. If their paths ever intersect, that meeting is suggested in a work of Meg's, a vitrine containing a dozen or so tiny white heads, each bearing a different expression on its plaster face. The piece invites interaction — guesses as to what these little figures are feeling and thinking. Like Peter's landscapes, it's a creation that exists for viewers to explore. **GW**

INFO

[megwalker.com](http://megwalker.com)

# Hops Heaven

Waterbury's Craft Beer Cellar curates a world of craft brews

BY KEN PICARD



Jason Bergamo and Mark Druess

**W**hat's your favorite: Buona Morte Jesus or River Lager Jesus? How about some Yin & Yang, Sour Monkey, Kentucky Ryd, Chiquita or Wit Hop American Wheat? If none of these names tickle your fancy, how about Oats, Ass Down? Or maybe crack open a Smooth Nitro or get Hopped & Infused? Unless you're a seasoned beer snob or a dyed-in-the-wool craft beer aficionado, you've probably never tapped any of these mols — or even seen them for sale — in the Green Mountain State.

Life is good these days for Vermont's craft beer lovers, especially those who've discovered Craft Beer Cellar in Waterbury. With upwards of 800 craft beers on its

shelves — as well as eight rotating varieties available only on tap and sold in growlers — the Cellar is fast becoming a mecca for those who've been bitten by the craft beer bug. Whether you're in the market for the next double-IPB stout, looking to broaden your palette with some beers, stouts or barrel-aged, or just seeking an eddy but goodie such as Allagash Sudsas Ale or the tangy Three Philosophers, the Cellar is unlikely to disappoint.

Indeed, that's, you arrive before the store opens in the morning, such is the case for one customer on a recent weekday, when a well-dressed man pulled up on his shiny new BMW with New York plates and a big-boy attitude. He checked his watch impatiently and grumbled with impatience

when the owners wouldn't let him inside until the store opened at 11 a.m. (By the way, Craft Beer Cellar is open seven days a week for at least nine hours each day) and sped off to search elsewhere for his quarry: Bloody Topper.

By the time the store did open, a half dozen other customers were patiently waiting outside. None, it should be noted, were these for Vermont's flavor-moving double IPB. As one customer with a Milwaukee brews the shelter, co-owner Victor Gruening checked in and asked, "Do you have any questions?"

"Too many questions," the man answered with a smile. "You have so much stuff!"

Gruening, along with co-owner and fellow "local beer geek" Mark Druess,

are glad their customers like such a dilemma. But they're also quick to point out that Craft Beer Cellar isn't about encouraging beer snobishness or having the largest possible beer selection. Their goal is to offer a well-curated selection of quality craft beers, including many in a refrigerated walk-in case that highlights Vermont and regional beers — in addition,

Druess and Gruening admit they haven't tried every beer in the store, but the few they haven't, Druess emphasizes, are selected based on online beer reviews, as well as the brewer's reputation. "In the beginning, it was a bit more manageable to try them all. Now it's a little overwhelming," he says about the Cellar's hundreds of offerings, which come from at least 20 states and 37 countries. "On the most basic level, [we offer] the best of what's available in Vermont that's fresh and good," Druess adds.

The owners say they deliberately steer clear of bland mainstream beers from large corporate brewers such as Anheuser-Busch and MillerCoors, in part because they don't want to spend their dollars that way. And, as Druess puts it, "We only want to sell what small companies do."

Plus, it's more fun to sell craft that you've previously sought for because "it's like a hunt," Gruening says.

He and Druess ap<sup>pe</sup>al to sellers from the burgeoning number of small, independent craft breweries now operating nationwide — more than 2,400, according to figures from the Brewers Association, an industry trade group (as of last year, at least one new craft brewery opens in the United States each day).

Craft Beer Cellar's selective approach has been paying off, as well: it's customers aren't buying just one pale ale beer that are readily available at local supermarkets and convenience stores. Instead, the owners prefer to stock more limited edition items, seasonal offerings and specialty products.

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# 11 SIDE dishes

BY HUMPHREY PALMER/ESBIM

## Dinner Theater

DEANNA AND GREGORY  
DRABINSKI TAKE OVER KITCHEN  
AT WESTON PLAYHOUSE

Vermonter Gregory Drabinski has long buzzed about the historic Weston Playhouse, an acclaimed theater and cultural venue whose in-house company consistently attracts professional theater groups from around the country. One of the Playhouse's traditions has been serving food from its basement kitchen—even after the space was waterlogged by floodwaters from Tropical Storm Irene. It's a tradition that Weston native and chef **DEANNA DRABINSKI** will take over that space.

With his wife, **Abby**, Lecheler runs Lecheler's DOWNTOWN BISTRO, where homemade soups and hand-made pasta continue to draw crowds the year into the business. At the Playhouse, the Lechelers plan to offer creative takes on traditional dishes such as nacho fries, scared trout with Napa-style salad, shrimp and grits, and heirloom tomato salad built on local, all-the-mama's ingredients. "New ingredients are coming into season all the time," Abby Lecheler says, adding that her husband has strong relationships with local farmers and purveyors.

Abby says to expect summer dishes that won't knock theurgians into a food coma before the show starts. "It's certainly what I like eating light, bright dishes before going to sit and be attentive for a few hours."

In addition to no-show dinners served in the basement from Tuesday through Saturday, the couple will offer late-night aperitifs (charcuterie boards, lobster crostini, flavorful pizzas, desserts) and 22 ounce bottled beers and wine carafes during cabaret. The larger-format pizzas will

help cut down on trips to the bar during shows.

Abby says she's excited both to be part of a long-standing community tradition and to bring playful energy and style into an old space. "I want that palpable magickal vibe, especially when you're going to see theater. I'm hoping people will come down and be like, 'Wow, this is unexpected!'" she says.

And, she adds, "We're excited to see who can get people to talk about the restaurant as they have always been about the theater."

## Sunday Best

EMERALDINE HOT HOUSE NOW SERVING SUNDAY BRUNCH

This spring, **EMERALDINE HOT HOUSE** started serving occasional brunches in the **SUN HOUSE** in Randolph Falls, the bed-and-breakfast that she renovated and recently opened. As of Father's Day she will open her doors for weekly brunch—reservations encouraged.

Neville Bright has teamed up with chef/owner **ABIGAIL**, who spent years in kitchens in Portland, Maine, before moving to Enosburg and starting **AMPERLAND FARM**. Their weekly service highlights local and Vermont ingredients in brunch classics. So classic eggs Benedict features

Vermont meat hashbrowns and corn at the **AMPERLAND MEAT SOURCE**, eggs from Boggs' farm and cheese from Enosburg Falls' **ROCKFORD DAIRY**. Brunch comes from **MTH MEATWORKS**, UPTOWN BAKING and other area bakers.

Neville Bright hopes the busy, creative fare will make the weekly service a "destination brunch" and notes that the menu is as much about the space as the food. She devoted two years to renovating the former Perley station into an inn. "Someone needed to save



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GOT A FOOD TIP? [FoodiesEverydayVT.com](http://FoodiesEverydayVT.com)

# side dishes

CONTINUED FROM PAGE 41



CREAMY POTATO SOUP

Chinese food. But Chittenden County residents will soon be able to access fresh German cuisine on a grab-and-go basis. When it opens in late July at 1312 Williston Road in South Burlington (adjacent to Higher Ground), **NEVILLE GERMAN FOOD** will offer sausages and sauerkraut, sauerkraut and Belgian waffle fries, all hot and ready for pickup.

According to general manager **ADRIENNE NEVILLE**, specialties at the fully GMO-free restaurant will include corn soup with long rice, carrot potato stew (with or without meatballs), and knock-wurst and sausages in tomato-based curry sauce. That hot meal, says the Franklin native and recent University of Vermont grad, is "one of the most traditional German lunch meals out there."

Along with her father, owner **ROBERT NEVILLE**, van Eysen is working with a German-trained chef with 30 years of experience, who will change the menu monthly based on available local produce.

That chef will prepare everything except bread from scratch, using local produce and meats. Van Eysen says she's looking for a baker who sells non-GMO breads, and may have a local sausage maker to make her sausages using her recipes. At the same time, she hopes to keep Michelin affordable; she'll offer regular a weekly package that includes seven meals (and something extra) for \$30, or less than \$750 each. "We want it to be accessible," van Eysen says. "We are trying to bring German culture here for everyone — particularly young people and students — to enjoy." □

"this house," says Neville Bright, who grew up in Franklin County and also owns the twice-rented Inn in Stowe. "No one had been living here for seven years, and there was talk of dividing that up into assisted living or whatever." She saw too much history and charm in the building to let that happen. "No one had ever painted the woodwork, it still has its original hardware, floors, pocket doors, stained glass and cherry paneling."

While she's starting with lunch, Neville Bright says she hopes to host special dinner events, weddings and other private functions at the historic property. "The idea is that I have this great house, and I can seat 32 people. How else can I share it?"

## For Better or for Worst

**PROS & CONS: GERMAN FOOD** (FORMERLY OLD WORLD TAKEOUT) 70 SOUTH BURLINGTON When most people think "sauerkraut," their minds conjure up pizza or

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MATT CLOUTIER/BURLINGTON FREE PRESS

## Hops Heaven

(This said, the craft beer emphasis on "local first" generally means that it keeps most offerings from Vermont's craft breweries at hand, including the Shed, Southbend, Rock Art, Northshire and Cider Creek.)

Georges and Bratton also buy craft beers from around the world. The store itself is organized by region, with sections for Vermont and New England, the mid-Atlantic states, the Rocky Mountains and the West Coast. Craft Beer Cellar consists, of course, of small brands that aren't available for distribution in Vermont. For example, Bratton says, customers occasionally request New Belgium Brewing's Fat Tire, from Fort Collins, Colo., and Bell's Spartan Goddess Ale, a sort of Kalaharius, which neither is distributed in Vermont.

Georges points out that the Cellar also has a growing selection of craft beers and ciders. The latter is a product another partner knew much about before opening the business, but now, he says, "Craft" sales have definitely exceeded all our expectations."

Today, the store mostly carries every brand of Odell's products, various Vermont brands of ice beers and several California ales, as well as European styles imported from Spain, England, France and Italy also, in keeping with the goal of supporting local businesses but also trying more difficult-to-find items. Georges and Bratton stock Woodstock Hops Co., but only in more-limited releases, including Guinevere and the Vermont-upstate only Local Peasant.

Not surprisingly, many of the beers on Odell's shelves are IPAs and double IPAs, which, Bratton says, reflect the most popular trend in craft beer nowdays. "That's what gets people into craft beers to begin with," he says. "It's so different from all the mainstream stuff, it's such a unique style and flavor."

Bratton notes that many of their customers come to purchase Heady Topper, then return later looking for other beers with similar tastes. But the Waterbury beer geeks also have plenty to offer those who don't enjoy the bitter hoppyness of an India pale ale. For example, due to

the growing popularity of sour beers, the Cellar now carries Lacto Mason Brewing's Gose, which, Bratton says, has attracted a lot of customer interest as "an approachable, easy-to-drink sour beer."

Bratton, 22, and Georges, 18, are both New York City transplants who opened the store in December 2015 just across the street from Prohibition Pig in Waterbury. Georges says they deliberately chose Waterbury because they see it as "the epicenter of craft beer in Vermont," yet it lacked a store like theirs.

Previously, Georges spent 12 years as a computer programmer before relocating to Vermont but had always indulged his passion for craft beers. For his part, Bratton says he spent eight years working in various aspects of the beer industry, including menu, beer, a beer distributionhip and a homebrew shop. As he puts it, "This is just the culmination of my beer career."

In fact, Craft Beer Cellar is also a full-service brewery shop. Currently, on an exposed brick wall behind the cash register hangs a blackboard with a couple chemical formulas, written on it. When asked what it means, Bratton explains that the reaction shows what happens when you add hops to water to extract bitterness, the organic acid that gives beer its hoppy flavor. Bratton and Georges had planned to write a different chemical reaction on the board each week. "We thought it would come off," Bratton explains sheepishly, "but we may have accidentally used a permanent marker."

So what are their favorite brands? Neither was willing to nail down just one brand — or even one style — as the go-to beverage.

Says Bratton, "I just like new things that taste different."

"I'm not saying this to be political, but I really don't have favorites," Georges adds. "Like many people, I drink by session, but there's nothing I won't drink all year." ☐

CONTACT: long@burlingtonfreepress.com

## INFO

Craft Beer Cellar, 45 Gay Street, Waterbury 05250-0224; [waterburybeercellar.com](http://waterburybeercellar.com)

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# Meal With a View

Beauty is in and around the food at Edson Hill

BY HANNAH PALMER ESAN

**M**idway through dinner, my friend put down her fork and stared part-mischievous, part-amazing. "Is that a peacock?" she asked, pointing into the field behind my back. Down the hill, a large, long-tailed bird trudged through the grassy slope.

We decided it was probably a wild turkey. But, situated in a hollow off the northwestern shoulder of Mount Mansfield, Edson Hill does seem like a place where exotic birds might wander. The old estate, built as a personal retreat in 1911, offers romance. Its original owner was a prominent banker and heir to a Colorado mining fortune. In recent decades, Edson Hill's main charge has been hosting weddings.

Last summer, long-time Stone-Jones owner Stacy, Tom Shulman and Jim and Bill Goldenberg (Stacy and Shulman are married; the Goldenbergs are brothers) purchased the property for \$1.88 million. In the following months, Stacy's Boston interior design firm, Gauthier Stacy, transformed Edson Hill from a "wedding factory" as current employees are wont to call it, into an experience-focused destination oasis. Or, in modern hospitality parlance, an "experience hotel." It reopened for business in late January.

The new owners plan to take full advantage of the 38-acre property

New England mussels



Thanks to everyone  
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for a Dayie!



PHOTO BY MARIA PEREZ

## This Week!

Wednesday - Eight02/8-9:30PM

Thursday - Viva Tequila! An Evening with  
Lucinda Hutson/Tickets: hotelvt.com/6PM

Friday - Beerwurst Sisters/9PM

Saturday - Bonjour HE/9PM

Monday - Trivia on the Terrace/7PM

Thank you for nominating Juniper for Best Bar,  
Best Cocktails & Best Trivia! Make sure to vote!





In a phone call, Stacy shared her vision for fun potential and negative gear dress and other enhancements. Those gaudies will help stock the kitchen, where executive chef Chad Henley is putting out dishes that are far more ambitious than they need to be, given the resort setting.

Henley, along with beverage director Dan Harrigan and the inn's owners, hopes to build a vibrant dining scene at Edson Hill, and not just for wedding parties and well-heeled guests who can pay up to \$450 for a night on-site. "We want everybody to come and enjoy this place," Henley said in an interview last week. "I've never come across a property like this." The idea is to create a place to relax and recruit, to drink and revel, to eat and enjoy the company of friends and family. And, while the high and setting allow Henley to use plenty of specky ingredients, he's also offering informal "inventive fare" that will fill you up for less than \$20.

For his part, Harrigan signed onto the project even though he was pretty busy with his cocktail consulting business and Signature Sprays of Vermont line of specialty mixers. As beverage director, he's in charge of the wine and beer lists (these are short but well-chosen) and creating cocktails that are as beautiful as the setting.

On most nights, you can catch Henley at the bar at Edson Hill's cozy downtown tavern. If time allows, grab a napkin and head outside for a crazy wonder — perhaps with a glass of dry white sangria, cloudy with coconut milk and floating with berries, or a sparkling flute of Prosecco tinged purple with crimson de violette.

That pleasure alone would justify a visit, but once you're there, it's well worth sticking around for dinner.



Henley, a Lamoille County native, spent years working for chefs of international renown. At Edson Hill, his food — most of it sourced locally — uses classic dishes with fresh eyes and a polished but approachable

On a recent eve, Henley's Cobb salad brought an impeccable spread of Bibb lettuce heaped with Jasper Hill Farm's Bayley Hazen Blue cheese and butter-peach lobster. Rubbing those succulent banks of shelfish alongside the expected egg, bacon and tender carrots, however, I wondered: Why don't we always do Cobb this way?

If remarking that classic tool a bit off tangent, Henley's Mussels clam chowder — served cold during another visit — was even more attempt. The complex, tomato-tanged shallot stock was loaded with house-smoked clams

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## Meal With a View

and animals, served with bread, it could have been a decent meal in itself. My New York husband, sipping a glass of beer from Hill Farmstead Brewery, was astonished that a cheddar so distant from the domestic standard could come off as well.

I wouldn't normally go for a turkey burger; but last Thursday, many of Edna's Hills other options were out of stock pending a Friday delivery. Last week, the restaurant was busier than expected and blew through its supplies early — and that's a good thing. But, I couldn't help imagining dishes we might have ordered, such as honey-lemon drizzled pork loin stuffed with apples and roasted peppers, or the housemade reuben sandwich (the first in Stanley's original charcuterie program) with mushrooms, pork belly and roasted peameal peppers.

I took salsa in my martini — a Prohibition era upper called the Last Word, in which splashes of Laxanda, Chartreuse and citrus underscored a cool gin base note with black cherry and bitter herbs. For the unacquainted, it's kind of like a man's Gintonic —

Consequentialism is a utilitarian theory.

The turkey burger came stacked with salty-sweet grilled onions, which exploded with flavor, as well as whole-grain mustard and local ripened cheese. Shaleen could have left it at that, but instead threw in some roasted peaches, which elevated the poultry gizmo from solid to superb. That surprising detail again made me wonder: Why don't we always put peach on our bird burgers?

Also, had my first chance of fall trout fishing available. I'd have waited out on the cabin lake, with its heavy clutter of reeds, bulrushes and split log lobster tail. I'd have missed the early corn on the cob (which, given the season, had no right to pop with such juice sweetness), and snatching the gourds with my fork to absorb as much cosmic abundance as possible. Soaking up a gorgeous, aromatic two day bath with spriggy Elbow Mountain Boreal soapsuds reminded me that sometimes, nature's gifts are the best.

Though Vermont is landlocked, natives know that seafood served here can be more than from the coast. Many local fishmongers — such as the ones at Stowe Butifood, where Harley sources



Duck Confit-stuffed Scallops

most of his fish — minus at their business trip to the sea island.

Another night, a ruby-red fillet of salmon was herb-crusted and crusted in orange seeds. The briny fish was paired with spicy, wild arugula kissed with salt and pepper, and topped with a zippy bath of grilled onions and sun-dried tomatoes. It takes a nimble hand to combine elements from a classic hain Mysore and Asian island fusion. Hesley pulled off the unfertilized mashup without a hint of infertileness or clucky pretense. His well-honed approach to the classics is well suited to Stowe, where diners generally expect quality — but not avant-garde — cuisine.

So a plate of juicy lamb meatballs, served with herb-citrus minttikka, was tagged with a bouquet of North African and Mediterranean spices. An appetizer of cremini mushrooms sautéed with sweet sorghum, cornflour dusted in a subtle, dark barbecue sauce (influenced by Chinese and Korean influences) was a stunner.

Hesley's desserts were also familiar favorites, but sprinkled with uncommon details. On one night, we layered over creme brûlée scattered with cardamom and house-smoked sea salt; on another, a

dulcet, stone-fruit gallop smothered in melted cheddar and served à la mode with blueberry-hibiscus-and-raspberry coulis. This is the party whose shell is an intriguing union of high summer's first fruits.

The season of long days is short, and as I took both of my meals at Tidman Hill on the twenty-first. In the weeks to come, the inn will open its additional 70-seat carriage just off the entry gallery. Diners can choose between the downstairs lounge, the formal dining room upstairs and the two terraces they pull from the same menu, as ambience is the deciding factor.

For now, I can think of few richer pleasures than sipping amid the last of the day's rays, watching a smoky sunset dash settle over the valley. But when cooler weather returns, Tidman Hill's dining room, with its white tablecloths and cream, shabby-chic decor, will surely make a sophisticated perch for a Winter's meal. ☐

Contact: [harmah@vtconnect.gov](mailto:harmah@vtconnect.gov)

## INFO

Information: 1200 Tidman Hill Road, Stowe, VT 05477 [tidmanhill.com](http://tidmanhill.com)



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**WANDERLUST VERMONT**

Thursday, June 18, 10 a.m. — midnight; Friday, June 19, 8 a.m. — midnight; Saturday, June 20, 6:30 a.m. — midnight; Sunday, June 21, 8 a.m. — 6 p.m. Stratton Mountain Resort, 553-3000. Info: 802-869-3213; [wanderlustfestival.com](http://wanderlustfestival.com)



# MEETING OF THE MINDFUL

## Cynic Clinic

Kim Korsos couldn't take a minute of silence. A glass of beer, empty kind of gear, the moment captures her woeful worldview in *I Don't Like a Happy Place*. A collection of wistful stories, the book was born out of a therapy session, during which Korsos' therapist asked, "Can't Kim be happy?" The writer responded with humor and razor-sharp wit, penning candid thoughts on everything from a trip to Disney World to her boy friend's extramarital pregoos. Unapologetic observations remind readers that not everyone sees the silver lining, but light exists in the dark places if you look hard enough.

## KIM KORSOS

Thursday, June 18, 7 p.m., \$25. Phoenix Books, Burlington, 521-4114; [phoenixbooksvt.com](http://phoenixbooksvt.com)

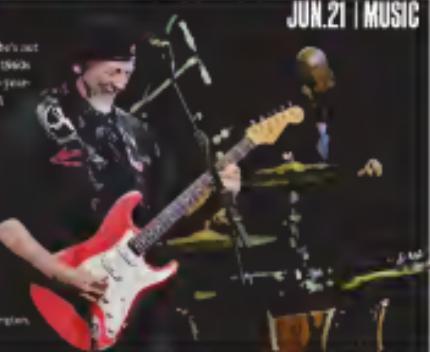
## Perennial Picker

Richard Thompson may be a living legend, but he's not resting on laurels. A founder of English folk rock sensations Fairport Convention, the 64-year-old virtuoso continues to thrive onstage. The *LA Times* calls the master minstrel the "finest rock songwriter after Dylan and the best electric guitarist since Hendrix" — and for good reason. Revered among artists and critics alike, Thompson has had trials with Nick Drake, Bonnie Raitt and others while earning multiple Grammy Award nominations. The timeless talent leads his trio in a barn-burning show that includes selections from his forthcoming album (*Bill*).

## RICHARD THOMPSON ELECTRIC TRIO

Sunday, June 21, 7 p.m., \$15. Flynn Center Stage, Burlington, 860-863-0800; [flynnbvt.org](http://flynnbvt.org)

JUN.21 | MUSIC





## recent events

**ST. MARY'S BAPTISTE FRENCH FESTIVAL** See 2003-04

## previews

**POPPY RING** The Brooklyn-based indie rockers' music festival returns to the Burlington Auditorium. 7:30 p.m. Aug. 16. \$15-\$20. 802.860.5500. [www.poppyring.com](http://www.poppyring.com)

**SHREWS BASS BAND** Reverb rock bug Bass and his crew is in a mood to make some noise this weekend. 8 p.m. Aug. 16. \$15. 802.860.5500.

## performances

**BASIC ORGAN SYNTHEZIS & INTERPRETATION** 10:30 a.m.-12:30 p.m. Creative Piano Day's first concert features the organ's most prominent exponent.

**MUSICA MONTANA** 10:30 a.m.-12:30 p.m. \$10. 800.237.3366. [www.musica-montana.com](http://www.musica-montana.com)

**ESTATE PLANNING** Experts discuss the process of protecting property and preserving the property. La Grotta Fine Art Galleries, 105 Atlantic St. 8 a.m. Free. [www.estateplanning.com](http://www.estateplanning.com). Info: 802.863.1703

## film

**ENVIRONMENTAL LAW LECTURES** Series 2. The Regional Environmental Council presents a series of lectures on environmental issues. 10:30 a.m. Next to the Vt. Statehouse, 100 State St. \$10. [www.vtrec.org](http://www.vtrec.org)

**LUNCH & LEARN** Farmers, food activists, parents, and others are invited to a talk on organic. 12:30 p.m. [www.vtorganic.org](http://www.vtorganic.org). Info: 802.860.9654

**MA SITE: MAMMOLOGY AND BREAST CANCER** Conversation. One sharing experiences and discussing the latest in breast cancer research. 7 p.m. Burlington City Auditorium, 100 Church St. \$10. 802.863.2458

**MARIE C. BORRONE** The historical novelist visits this alternative reading the 10th-century series with "Liberating" at the Big Easel Art & Publishing, 100 Main St., Burlington. \$10. 802.860.4200. [www.marielborrone.com](http://www.marielborrone.com)

**SUSAN PARISH** For. Kukui (by Healing Waters). 10:30 a.m.-1 p.m. The Exchange on Church. The environment-based art features the water of natural remedies. 14th Street on Church Street School. \$10. 802.860.4200.

**WOMEN WORKING** Women who apply for the inter- nationally recognized Jeanneke award with a pitch by Kristinelle, Lyceum Stagecoach Inn. Manager: 720 Main St., Burlington. 802.860.7402

**WOLFGANG PETERSON** The symphony of his career. Last night's sold-out "Wolfgang's World" at the Flynn Center for the Performing Arts. Popular for his work in "The Fly" and "The Shining," the 80-year-old Leipzig Conductor died Aug. 5. Free. [www.wolfgangpeterson.com](http://www.wolfgangpeterson.com)

**THE BARKERS** See 2003-04

**ETZ-A-BOUT TIME** Project FM hosts welcome everyone to the annual summer concert series. 7 p.m. Aug. 16. \$10. 802.860.3333. [www.projectfm.com](http://www.projectfm.com)

**HORST PYTHAGORIS** See 2003-04

**PIPPIN** Rutland High School students and alumnae put on the annual new musical. 7 p.m. Aug. 16. \$10. 802.860.3333. [www.rhs.org](http://www.rhs.org)

**SCORCH** The "Sensations of Heat" and "Fires Through the Night" are a combination of power, fire, and the music. 8 p.m. Aug. 16. \$10. 802.860.3333. [www.burlingtonvt.com](http://www.burlingtonvt.com)

**SHREWS BASS BAND** LaGrotta is the place where the audience arrives from across the country. 7 p.m. Aug. 16. \$10. 802.860.5500.

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**WRITING FOR YOUNG ADULTS** Get ready to read and write. 10 a.m.-12:30 p.m. [www.vtrec.org](http://www.vtrec.org). Burlington Writers' Workshop members' discount. \$10. Burlington City Auditorium, 100 Church St. Burlington. 802.860.9654. [www.vtrec.org](http://www.vtrec.org)

## FRI. 19

## CONVERSATION

**WINTER IS COMING IN PEACE** YOGA

[www.vtrec.org](http://www.vtrec.org) and the Vt. Statehouse are teaming up to create a special event. 10 a.m. Burlington City Auditorium, 100 Church St. Burlington. 802.860.9654

**HOME SHARE HOW INFORMATION ON DECISION** [www.vtrec.org](http://www.vtrec.org) is up for state-wide review. [www.vtrec.org](http://www.vtrec.org) is a great place to learn about the energy efficient ways to live. 10 a.m. Burlington City Auditorium, 100 Church St. Burlington. 802.860.9654

**INDOOR/OUTDOOR POOL & LAWN GAMES** Tiny pools, comfortable towels, and delicious refreshments. 10 a.m.-1 p.m. Burlington City Auditorium, 100 Church St. Burlington. 802.860.9654

**RELAY FOR LIFE** Participants complete laps around the track in pairs to raise money for cancer research. Champlain Valley Association. 10 a.m.-1 p.m. Burlington. 802.863.6555

## dances

**HALLOWEEN BLITZ DANCING: WEST COAST SWING** [www.vtrec.org](http://www.vtrec.org) is a great place to learn the basics of West Coast Swing. 10 a.m. Burlington City Auditorium, 100 Church St. Burlington. 802.860.9654

**THREE-LANE AND THREE-LANE** [www.vtrec.org](http://www.vtrec.org) is a great place to learn the basics of West Coast Swing. 10 a.m. Burlington City Auditorium, 100 Church St. Burlington. 802.860.9654

**SHREWS BASS BAND: GARDEN OF EARTH** [www.vtrec.org](http://www.vtrec.org) is a great place to learn the basics of West Coast Swing. 10 a.m. Burlington City Auditorium, 100 Church St. Burlington. 802.860.9654

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## fairs &amp; festivals

**WORTHEIM DAIRY MUSIC FESTIVAL** The young and the young at heart get down to live music and support local causes. 10 a.m.-1 p.m. [www.vtrec.org](http://www.vtrec.org) is a great place to learn the basics of West Coast Swing. 10 a.m. Burlington City Auditorium, 100 Church St. Burlington. 802.860.9654

**DUCHESNE BULLFROG FESTIVAL** Adventures await 100,000 people attending a 10th-annual festival featuring bullfrogs, live music, food, and fun. 10 a.m.-1 p.m. [www.vtrec.org](http://www.vtrec.org) is a great place to learn the basics of West Coast Swing. 10 a.m. Burlington City Auditorium, 100 Church St. Burlington. 802.860.9654

**WINTERFEST** See 2003-04

**SYNTHETIC SUMMER: GALLAGHER MUSIC FESTIVAL** [www.vtrec.org](http://www.vtrec.org) and the Vt. Statehouse are teaming up to create a special event. 10 a.m.-1 p.m. [www.vtrec.org](http://www.vtrec.org) is a great place to learn the basics of West Coast Swing. 10 a.m. Burlington City Auditorium, 100 Church St. Burlington. 802.860.9654

## film

**YOGA & FILM** [www.vtrec.org](http://www.vtrec.org) is a great place to learn the basics of West Coast Swing. 10 a.m. Burlington City Auditorium, 100 Church St. Burlington. 802.860.9654

**SHREWS BASS BAND: MARKET** [www.vtrec.org](http://www.vtrec.org) is a great place to learn the basics of West Coast Swing. 10 a.m. Burlington City Auditorium, 100 Church St. Burlington. 802.860.9654

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SUNDAY APRIL 23

**FATHER & SON TRAIN-THREE** Considerate and the able father (Colin Firth) and his adopted son (Toby Kebbell) head to Mount Hock (a 2000-metre, 1000-metre-tall rock formation) across Western Australia to race horses.

\$20.30-\$21.50. 90 mins. 3/12/11

**FATHER & SON PRIDE & BIAS** (2011) (R) Father (Colin Firth) and son (Toby Kebbell) are racing horses. The father's personal dream is to have his son racing in the Kentucky Derby.

\$19.99. 103 mins. 3/20/11

Info

**CHARLIE BROWN: THE MOVIE** (2005) Linus (voiced by 3) and the rest of the gang are in a race to see who can get to the finish line first.

**DISCOVERY LEARNERS** Interactive mobile apps for children on topics such as Science, Technical, English, Maths, History, Geography, Art, Music, Sports and Science. Download for iPad or iPhone. \$19.99-\$29.99. 10 mins. 3/19/11

**FORREST GUMP** (1994) (R) The individualistic ways of Forrest Gump (Tom Hanks) as an all-around superhero of the 1960s, personal and professional.

**FORREST GUMP: THE WORLD** The individualistic ways of Forrest Gump (Tom Hanks) as an all-around superhero of the 1960s, personal and professional.

**KIDS' TROLL** Singing and dancing exercises encourage musical and cultural awareness through 7 musical Trolls (voiced by 3-6).

**WILDELLA PLATTERS: WILD & TASTY** (2009) (R) 10 mins. 3/20/11

**WILDELLA PLATTERS: WILD & TASTY** (2009) (R) 10 mins. 3/20/11

**MONTEBELLO'S 25TH ANNIVERSARY MONTREAL FRINGE FESTIVAL** (see REG 11)

Info

**CARIBON FESTIVAL** (see REG 11) 10 a.m.

**SHARLEEN SULLIVAN** (voiced by 3) Honey-pot coaches new insights & performances play. *Answermeister* or *Answermeister 2* (voiced by 3) are the best choice for the first time. \$45-\$65. 10 mins. 3/20/11

**LEPS CRIES IN THE PLURB** (2005) (S) Lots of letters get a hand by dozen of agents and their bosses. *ICLIC* (voiced by 3) 10 mins. 3/20/11

**MANHATTAN MURDER SESSIONS** (2008) (R) Mystery, thrillers, and suspense in the mystery of a man who kills his wife and her lover from the 1930s. \$10. 10 mins. 3/20/11

**SCOTTISH TUNEMAKER ELECTRIC TIGG** (2008) (R) *Team* (voiced by 3) and *Team* (voiced by 3) are the things that go bump in the night. \$10. 10 mins. 3/20/11

**SHREK THE CHAMBER HORSE SHOW** (2007) (R) *Clyde* (voiced by 3) tells lots of the same stories as *Shrek* (voiced by 3) and *Shrek 2* (voiced by 3). *Shrek 3* (voiced by 3) is the latest addition to the franchise. \$10. 10 mins. 3/20/11

**SHREK 3** (voiced by 3) *WILD* (2009) (R) The wacky and unpredictable life as a dragon. *Home* (voiced by 3) and *Home 2* (voiced by 3) are the latest additions to the franchise. \$10. 10 mins. 3/20/11

**SHREK 3** (voiced by 3) *WILD* (2009) (R) The wacky and unpredictable life as a dragon. *Home* (voiced by 3) and *Home 2* (voiced by 3) are the latest additions to the franchise. \$10. 10 mins. 3/20/11

**SHREK 3** (voiced by 3) *WILD* (2009) (R) The wacky and unpredictable life as a dragon. *Home* (voiced by 3) and *Home 2* (voiced by 3) are the latest additions to the franchise. \$10. 10 mins. 3/20/11

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**MILITARY MEDICINE** (2011) East Fallow is a doctor who has to learn to live again after a life-altering accident. *Leading to Mount Hock* (2009) (R) Victor (Colin Firth) and Helen (Julia Roberts) are a doctor and a nurse.

\$20. 100 mins. 3/20/11

**FATHER & SON PRIDE & BIAS** (2011) (R) Father (Colin Firth) and son (Toby Kebbell) are racing horses. The father's personal dream is to have his son racing in the Kentucky Derby.

\$19.99. 103 mins. 3/20/11

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**FOR YOU** (2011) An all-ages romantic comedy about a 19-year-old teenage house-sitter who falls in love with a 20-year-old man.

\$19.99. 103 mins. 3/20/11

**FOOT & THIEVES** (2011) During winter days, a determined thief (Colin Firth) and his son (Toby Kebbell) are trying to break into a house to steal Christmas presents.

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**FORBIDDEN CONNECTIONS: HAPPY TRAILS** A local sumo wrestler considers a friendly visit to a local girl.

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# The Road to Muscle Shoals

Amy Black gets on the soul train

BY GARY LEE MILLER

**S**ome musicians find their way early in life and take a straightforward career path. Not often, though, does one take a bit off course. That's the case with Amy Black. The Boston-based songwriter kicked off her career three years ago at age 40 and cut two country-flavored records before finding a place where she truly feels at home: the world of soul music. Her new record, *The Muscle Shoals Sessions* (Brother Records), shows that her latest direction was worth taking.

When she was a child in New England, Black and her family often visited the tiny hamlet of Muscle Shoals. All four of her parents had been there, and both sets of grandparents still called it home. Muscle Shoals was also the hometown of soul music. From the 1960s era superstars such as Aretha Franklin, Wilson Pickett, Etta James and Otis Redding reigned at Muscle Shoals' FAME Recording Studios, backed by a group of affable locals nicknamed the Swampers. Bob Dylan, the Rolling Stones and Little Richard, among other rock and pop stars, cut records there as well.

What did FAME Recording Studios mean to a young Amy Black? Not much. "All those years of being in Muscle Shoals, and hanging with my grandparents, and passing FAME, I had never even walked in there," she says.

Then again, in her early years Black wasn't entirely focused on music. She sang in church, and in bands during college, where she discovered Aretha Franklin, Billie Holiday and other female divas. But when Black left college, she left singing behind, too. She embarked on a career in business and didn't return to music for nearly two decades.

Black cut her first record, *One Train*, on her own Brother Records label in 2011. The record mixed the country/

Americana vein explored by singer-songwriters such as Loretta Lynn and Mary Chapin Carpenter. Black wrote most of the tunes, which paired nicely with her sultry, smoky vocals.

When she cut her second record, *This Is Home* (Brother Records, 2014), Black was working in similar territory. She wrote a song called "Alabama" to honor her late grandmother, for whom her label is named. And although *This Is Home* was recorded in Nashville, it seemed only natural to cut "Alabama" in her grandmother's hometown. Black booked a day at FAME Studios, but then she recorded a version of the song in Nashville. It turned out so well that follow-up *Muscle Shoals Sessions* made sense. Instead, Black booked her time at FAME for future use.

To cash in that credit, Black decided to step into the territory that had made Muscle Shoals famous soul. She dug deep into the catalogue and avoided overdone covers of female singers. She finally settled on three tunes from the classic era, along with the Black Keys' "Tighten Up." That birthed an EP also called *The Muscle Shoals Sessions*.

Produced and mixed by Lex Price, who also plays bass for R.E.M. (long the recording included Spooner Gilham, the keyboard player from the original Swampers).

The EP dropped in 2015, before *This Is Home* was finished, so Black put together a few dates with fellow Boston singer-songwriter Sarah Borges and went out as a short tour. The result was positive. Fans gave the songs and the show big ups. More importantly, the EP and tour had had a big impact on Black's musical direction.

"Remembering the music in Muscle Shoals and then playing it live was just

music



# soundbites

BY DAN BOLLES



## Marry Me, Mavis

Well, folks, another Burlington Discover Jazz Festival is in the books. And though some may be dampened by the weather, both with heads, the early returns are that it was a hoot of a fest. Unfortunately, I couldn't see as much of it this year as I typically would. But what I did catch left an impression, especially the shows I caught this past Friday, which place as one of the best all-around R&B nights I've seen in eight years or more the festival.

I started with **Mavis Staples** at the Flynn MainStage. Performing to a near-capacity crowd, the 75-year-old gospel icon was nothing shy of spectacular. Sure, her pipes at times sounded a little tired. And, just as required, a lengthy rail-road run. And, just, overall the show was a tad on the short side. But as I exited the stately old theater, it was hard not to feel like all was right with the world, at least for a little bit.

Even with her voice somewhat dimmed by age, Mavis — it's cool, she told me to call her that — sang with swagger and energy that would be the envy of performers a fraction of her age. Whether bostoning with her band or teasing the crowd, she seemed genuinely thrilled to be there. Her enthusiasm was infectious.

I'm always a little leery of seeing body counts in the after-party confines of the Flynn. To be brutally honest, sometimes Vermonters are disarmingly stiff. Just, always smiley through sheer force of personality.

Mavis got the crowd to loosen up in a way you don't often see in that room. There was cheering in the aisles. There were spontaneous standing ovations. There were people shouting random, unscripted little interjections between songs. Mavis' new tour showed up for an impromptu rendition of the new's "The Weight" and didn't know the words! Hardly anyone clapped in the aisle and there! Do you believe in *miracles*? After seeing Mavis, you just might.

Mavis was almost impossibly charming. At one point, she sang a song from her new EP, *New Good Fortune*, and very obviously didn't know the words. That kind of humility would completely derail most performers. Not Mavis.

"Well, I do not know the words to that song," she said with a hearty, apologetic chuckle. "But I will not let that stop you." The crowd erupted in forgiving applause, or if to say, "We love you, Mavis!" And we did. On that night, Mavis Staples could do no wrong.

Following the show I doled — or more accurately, waded — through a torrential downpour to Moe's with the intention of catching the debut live performance of the summer, featuring outfit rapper **Young Thug** and the guys from **Wu-Tang**. I made it in time for the tail-

end of the show. But it was enough. That group's 2014 record, *This Is How It Must Be*, was easily one of the best local albums of last year — and probably my personal favorite from among the roughly 700 records I wrote on in 2014. But it was solely a studio creation between Laume and Modaffari's *an cearach* and *an t-ealaí*. With the full force of that brash pop prowess behind them, the crew turned in a stunning performance. They captured the nuances of the record with energy and ingenuity, not simply re-creating the material from the album but transforming it. Talking to Green briefly after the set, I learned that it likely wasn't a one-off performance. Stay tuned!

I closed the evening by sticking around for the return of **Artie Lang** series. This was kind of a wobbly gig, especially given his right-hand man, **James**, was on *vacation* (he's on *vacation* but the man's intentions are the true). These days, most people know him as the DJ of *Intervention*, or maybe *Real Queen*, *Halloumi* or *Brushwater Gold*, where he can be seen spinning with as much frequency. But if you get a chance to see him mix up DJ'ing, he'll still get it. And his pals **Sam Shropshire**, **Samuel** & **the Sables**

SOUNDBITES: B-POD

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18 JONATHAN REYNOLDS VERMONT CITY	16 MATT ANDERSON BIRCH PARK

16 JEFFREY VERMONT CITY	16 JEFFREY VERMONT CITY
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## The Road to Muscle Shoals (1990)

a blast," she says. "It got into my soul. And I said, 'I want to record more of this music. Let's go back and turn this into a full-length record.'"

In January 2018, Black headed back to FAME to do just that, backed by a band that included Oldman Nashville picker Will Kimbrough on guitar and original Muscle Shoals horn player Charles Rose, who also does arrangements for Lyle Lovett and His Large Band.

The result is a full-length version of the Muscle Shoals Sessions, a record as warm and funky as an Alabama summer night. Standout cuts include a barnburning version of the Sun Coors classic "Bring It on Home," the slow-guitar groove of "You Gotta Move," a traditional tune that the Stones cut at Muscle Shoals — and a truly gorgeous take on Mel & Tami's 1972 hit "Starting All Over Again." Black also reinterprets the traditional caution in cover "Gotta Serve Somebody" which Bob Dylan had also recorded at R&M.

Mixed in with those covers, Black added three tunes of her own: "Please Don't Give Up on Me," "Woman on Fire" and the shaggy sassy "Get to Me."

What would it take to compose songs that would stand up to the classic and numbers as the rest of the music?

"It probably should have been informed during 'Black' *sup.* But when I decide to do something, I just do it. Near the end of the last session, Will Kimbrough pointed out that this was a pretty gutsy move on my part, and I thought, 'Oh, it's right!'"

I THINK, WITH  
THIS RECORD,  
I'M JUST  
FINDING  
MY SWEET SPOT.

AMY BLACK

As it happens, she needn't have worried. Her "gutsy" name paid off: Black's three originals simply don't stand out from the rest — and that's meant in the best way possible. They fit seamlessly into a masterful record.

No small part of the credit, Black says, goes to Oldham. "We all know what he brought to that music in all those years. He adds an authenticity and a connection to the past that just makes it feel right."

Now that The MoonShells Sessions has dropped, Black is touring with the support of a nine-piece band and working on a record of originals. And not surprisingly she says, the starting point is soul.

"I think, with this record, I'm just finding my sweet spot," Black says. "And I'm figuring out where I want to go from here." □

UNICO

The Muscle Shirts Giveaway by Amy Block is available at [amyblockdesign.com](http://amyblockdesign.com). A Muscle Shirts Giveaway will Friday, June 16 at 8 p.m., at the Sloping Pendulum in Burlington. [slopingpendulum.com](http://slopingpendulum.com)



## WED.17

## burlington

**BUCKNALL'S CAFE**蒙古舞 [600] 8:30-11:30 p.m.  
**THE BULL PLUMMER** Lowell  
Transpo (left around) 8 p.m.  
free

**JP'S PUB** Pubs with Dine-In  
711 Main St. Winooski with Motel  
Rooms, 8 p.m. free

**LEAVES & LIMONADE CAFE** French  
Andell's (left around) 7 p.m.  
**LIGHT CLUB LUMPS SHOP** Irish  
Sessions (left around) 8 p.m.  
free

**MINNEHOMA PEPPA PUB**  
dinner with Andy Logie 9  
p.m. free

**NECTAR** 1 VT Community Club  
Fond du Lac with Jockey's  
Open Bar (left around) 8 p.m.  
free

**NOVAK'S** The Woodshaker  
3995 Main St. Winooski (left around)  
8 p.m. free

**SIGNAL EYESHINE** Benjamin  
Wolff, Left-Right Team (900)  
8:30-9:30 p.m. free

**THE SWEATY PANCAKE**  
Marblehead Inn, Jen Pavales  
Acoustic Band (left around)  
5:30-8:30 p.m. free

**ESCAPE ROOM** Located with DJ  
Craig McMillan 9 p.m. free/5\$  
18+

**chittenden county**

**BUCKNALL'S BALKON** 3rd  
Avenue with Motel Rooms, 8 p.m.  
free

**THE MONKEY HOUSE** INN  
Presents A Rose Bushy-Plump  
with Henrico & Helen (left  
around) 8 p.m. free

**THE TAP BAR & BILLIAR** Bruce  
Joets with the Galler Gang (left, 7  
p.m. free)

**barre/mentzepfier**

**BUCKNALL'S B BURNT**  
Cafe (left around) (joined) 8 p.m.  
free

**THE LEARNY PLACKE**  
Dinner (left around) 7 p.m.  
free

**BUCKNALL'S B BURNT**  
Cafe (left around) 8 p.m. free

**SWEET MELLOWS** 3rd Avenue  
with C. Davis (left around) 8 p.m.  
free

**JOE'S** Joe's (left around) 8 p.m.  
free

**STORYBOY** Storyboycave  
The Hill (left around) 8 p.m.  
free

**THE BULL & HORN** Hearty  
Topper Hoppy Hour with Savid  
Lagrange (joined) 8 p.m. free

**BUCKNALL'S B BURNT**  
Dinner (left around) 8 p.m.  
free

**NOON'S PLATE** Christine  
Whalen (left around) 8 p.m.  
free

**PRECCIO'S PIZZERIA & LOUNGE**  
Taste (left around) 7:30-9 p.m.  
free

**RAVIE NAIL** Open/Pop-Up  
9 p.m. free

## middlebury areas

**ST. MARY AT THE CROSS** St. Mary  
449 Main St. Winooski

**CITY LIMITS** Middlebury 7 p.m.  
free

**THE THREE BROTHERS TAVERN**  
Lounges & Stage (left around)  
7 p.m. free

**middlebury bluesfest**

**PARADISE PIZZA** 101 Main Street, 1  
p.m. free

**THE STAGE** Open 8 p.m.  
free

**outside vermont**

**MURKIN'S** Open 10 p.m.  
free

**ELMWOOD INN** Do You Want  
Me? (left around) 8 p.m. free

**STATION BAR** Station Garage  
7 Main Street (left around) 7 p.m. free

**CHARLES B. RAY** (left around)  
7 p.m. free

**CLIQUE** 201 Main Street, The Clique  
Dinner (left around) 7 p.m. free

**CHARLES B. RAY** (left around)  
7 p.m. free

**THE CRIST PLANNER** Jeff White  
8 Main Street (left around)  
7 p.m. free

**CRIMSON SPLENDOR** Acoustic  
Sessions 8 p.m. free

**FORKIN'S PUB** (left around)  
7 p.m. free

**FRANITY C. E. KARAOKE** 8 p.m.  
free

**MURKIN'S** Open 8 p.m.  
free

**THE MONKEY HOUSE** INN  
Presents A Rose Bushy-Plump  
with Henrico & Helen (left  
around) 8 p.m. free

**THE TAP BAR & BILLIAR** Bruce  
Joets with the Galler Gang (left, 7  
p.m. free)

**BUCKNALL'S B BURNT**  
Cafe (left around) 8 p.m. free

**THE LEARNY PLACKE**  
Dinner (left around) 7 p.m.  
free

**BUCKNALL'S B BURNT**  
Cafe (left around) 8 p.m. free

**SWEET MELLOWS** 3rd Avenue  
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Topper Hoppy Hour with Savid  
Lagrange (joined) 8 p.m. free

**BUCKNALL'S B BURNT**  
Cafe (left around) 8 p.m. free

**NOON'S PLATE** Christine  
Whalen (left around) 8 p.m.  
free

**PRECCIO'S PIZZERIA & LOUNGE**  
Taste (left around) 7:30-9 p.m.  
free

**RAVIE NAIL** Open/Pop-Up  
9 p.m. free

## JEROME CAFFÉ TAVERNA

Adult (joined) 8 p.m.  
Open 10 p.m. 8:30 a.m.

**CHARLIE O'S IRISH PUB** (left around)  
7 p.m. free

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**CHARLIE O'S IRISH PUB** (left around)  
7 p.m. free



## Just a Good Ol' Boy

As a teenager, **CHARLES MACHEN** was a punk rocker living in Salt Lake City. Though he's own music is far from that, the soul he grew up on in the heart of Montana, the gravel-voiced songwriter's take on outlaw country maintains a definitely punk spirit. Like my red-rimmed 'morn, Machen is a road warrior who plays gigs joints all over the U.S. On Monday, June 22, he rolls into the Blockhouse Inn in Winooski.

**Tom [Kirkwood]** 8 p.m. free. **Tom Kirkwood** Company  
604 Main St. 8:30 p.m. free

**barney/mentzepfier**

**CHARLES B. RAY** (left around)  
7 p.m. free

**CHARLIE O'S IRISH PUB** (left around)  
7 p.m. free

**CHARLIE O'S IRISH PUB** (left around)  
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**CHARLIE O'S IRISH PUB** (left around)  
7 p.m. free

**CHARLIE O'S IRISH PUB** (left around)  
7 p.m. free

**LORIN WALKER HAGGARD**  
604 Main St. 8:30 p.m. free

**middlebury bluesfest**

**JASPER & DAVID'S** Jasper  
Rooms (left around) 8 p.m. free

**PHAT RATS** (left around) 8 p.m. free

**THE STAGE** (left around) 8 p.m. free

## FRI.19

## burlington

# REVIEW this

## Reverser, *Southern Claw*

[SELF-RELEASED DAERTELL CO. DIGITAL DOWNLOAD]

Local hardcore-punk Reverser are straightforward when it comes to personal details. The quartet's Facebook page does reveal the band members' names, but it's vague about where, exactly, in Vermont they're from. It also does not say who plays what. Reverser dole out the insults early and aggressively. "Berserker" dead space. "Swallowing poison?" A bandcamp page for their new release (maybe their first?) Southern Claw is similarly sparse, listing only track names and engineering info. Reverser's attitude, prefer to let their music do the talking. Or, more accurately, the screaming.

*Southern Claw*, which was engineered by Vincent Freeman of Green Mountain Records and mixed and mastered by John Mazzola, is, in perspective, Thomas Hobbes, noisy, brutish and chaotic. The six tracks collectively clock in at roughly 15 minutes. And they use some of the most pulverizing, vicious and exhausting



lyricism you might ever spend with a record made in Vermont.

Reverser wants no time pounding the listener into submission. A half-second distorted guitar slide serves as a preface onto before pulverizing drums and psyche-shattering guitars overwhelm the speakers on opener "Born Again." Then a choral howling on the howling "There is no way outta basement / Just in case you were thinking run," causes the suspended sentence "Then, you just wait for the fog to clear / So I can see your worthless life." And that's just the first 30 seconds.

Some opponents may wish to look elsewhere for their musical fix. Reverser's down and gloom is apparent and unrelenting. "Fly the Beastie" is a double-barreled, double-bass driven assault on being condemned to wake up. It's an

obsession on the futility of the daily grind as seen through a more grueling lens.

"Not in This" is a catalog of pure acerbity from the mouth. The song fuses metallic metal with howling hardcore. It's the most dynamically varied and compositionally adventurous of the EP's six cuts.

"Hanging From the Debt Ceiling" is a fiery sermon on manic depression that ably captures the rage of the '90s punxters. The "When It Rides," the band goes on fast time changes and breakdowns.

On the album's closing track, "Your Punishment Will Be Revenge," Reverser reveal some personality beyond their typical aggry fury. The song is in four-on, but hidden within the neck-tambler yowls is a ruminative dark humor — kinda like Jay-Z in the *Iceicks*. Though still pitch-black and brutal, the song provides welcome respite from a thoroughly devastating EP.

*Southern Claw* by Reverser is available at reverserbandcamp.com starting Friday, June 26. The band plays a release show at 242 Main in Burlington on Sunday, June 28.

GARY ROLLINS



It's apparent from the slightly snarly — we assume intentionally — nature of the opening title song, "Two Young Electric Guitars," and barely out of frame with each other, compete the space in winding lullabies. The dissonant quality of those guitars informs what might be the band's defining characteristic: the curious sonic marriage of vocalists MacKenzie Lerman and Shannan Schubel. Lerman sings in an almost timeless, spool-a-word style that's vaguely reminiscent of a friendless Mark Knopfler. (See 101 Moon, Red House Painter) Schubel is the exact opposite, lolling a length, melodic tone.

In more acoustic settings, that clash of styles can be jolting. But, if left with nothing else, the dark's opposing traits add a layer of mutual tangential — not to mention sonic, need.

*Ava Marie* continues to chase literary ambitions on the new EP. To wit, under "Influence" on their Facebook page,

they list not musicians but writers Pablo Neruda, Tom O'Brien and J.R.R. Tolkien. The group's newfound sonic fervor is an unmet here, as well. Where delicate folk trappings could make these inferior pretensions, a little electric muscle makes their writing feel like its potentialized. For example, the unassuming guitar has an "Alice in Wonderland" added a giddy shall to the song's gothic lyrical tangles. The atmospheric touches on closer "Hotel Bloom in May" are wistful and longing enough like the song itself.

At times on *Ava Marie*, Kettle Steam roll into an overburdened by their own arthouse ambitions certain songs — "Ode to You" and "Frozen Laundry Lines," in particular — are overcooked and overcooked. The band's success when its members don't try quite so hard to make grand artistic statements, and simply let their sonic breaths on its own.

*Kettle Steam* by *Ava Marie* is available now at momentfolksrecords.com. It will be released on vinyl through Postbands in August.

GARY ROLLINS

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CHANNEL 11

**LOCAL HIGH SCHOOL  
GRADUATIONS**  
SUNDAYS • 11AM  
CHANNEL 11

**WATCH LIVE  
@ 8:25**  
MONDAYS ON  
VERMONT CHANNEL 11  
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DETROIT, BIRMINGHAM AND  
VERMONT CHANNEL 11 • 8PM-1AM  
8PM-1AM

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## music

### CLUB DATES

6/11 HOT ASIAN KICK, 8A, 10A, 12A



PHOTO BY CAIN FERGUSON (EARHOLE/PICT)

**Eight Is Enough** Eight-member Brooklyn ensemble **8IGHT** is the brainchild of composer and songwriter Eliot Bolfing. Lyrical, leaning on harmonic compositional techniques, the group melds elements of folk, rock and synth pop into a sophisticated and beautiful amalgam of disparate sounds, as *National Public Radio's* Stephen Thompson puts it, "music around for big ideas and arrangements that cleanse and stun." See 8IGHT play Signal Kitchen in Burlington this Friday, June 19. *Vermonter* (not the same animal) and local singer/songwriter **MARY-ELYNNE SMITH** open.

7:30 p.m. Fri

**THE HONEY BEEZ** Beechwood (West) 8:30-10 p.m., \$20, 12+, 21+

**ONE TAP BABY & DRELL** Trinity Nightclub, 12 a.m., free

**barney/monty/jeffie**

**BAKERS RABBIT & BURGESS CAFE** Supply and Demand, 8 p.m., \$10, donation

**CHASING G & INVISIBLE PANDORAS** Korsakoff, 8 p.m., free

**SOY & SURE TAPERS** Olympia Music with John

and the Tapers, 8 p.m., free

**ENGET HIGHLIGHT S** Hwang & Lilly Grubbs (not), 8 p.m., free

**stevie/lemonage/arcus**

**THE REE 2 KNEEZ** Oldfields Sing Along with *Surfing* Street, 10:30 p.m., concert on *Surf Night* but check 7:30 p.m. for observation.

**SHOGUN 4 PLACE** Jason Newsted (not) 7:30 p.m., free

**philadelphus area**

**TWO BROTHERS** 144 Main (Loudon) 8 p.m.; *Horizon* with Roots Underground, 8 p.m., free

**WED. 24**

**barney**

**WILHELMER CAFE** Mystery Grove (West) 9 p.m., free

**THE DAIRY PLAZA** 5th Street (West) 8 p.m., free

**HALLOWEEN EPICUREAN** Aspasia Underground (West) 10 p.m., free

**JO & JON** with special guest Diana Tich, 10 p.m., free

**SHAKER KEY** Ray Beaudoin (not) 10:30 p.m., free

**SHAGGIE B BROTHERS** in CAFE West (West) 10 p.m., free

**SHAGGY CLUB** 1000 B SHAW (West) 10 p.m., free

**WANTON PIZZA** in PIZZA (West) 10 p.m. with Acryl Logos (not), free

**WICKETTE** RT Community Club (West) 10 p.m., free

*an evening with back痛 (not)* (not), 10 p.m., free

9:30 p.m., \$10, free

9:30 p.m., \$10,



# Sculpture in Motion

Talking art with Alisa Dworsky

BY AMY RABIN

**A**lisa Dworsky is a familiar name to many art watchers in Vermont. Her large-scale crocheted installations wrapping the exterior of the Bennington Museum and tree trunks at the Fleming Museum of Art are among a lengthy list of exhibitions and public projects. Now the textile-based artist and architectural designer has turned to collaborations with dancers.

Dworsky's recent installation "Motion - Line - Form," at the Bennington Museum & Art Center, was conceived as "a radical transformation of the maypole dance," with dancers wringing ribbons around a series of connected suspended forms.

Dworsky collaborated with dancers and choreographers Candice Salyers and Debbie Noyer, whose movements shaped the installation's final form. The artist describes the dancers' interaction with the structures as they were "the ribbon through them at a painstakingly slow pace in 'drawing in space and time.'"

"The ribbons are a trace of the dancers' movement," she says. "They move in planes, and the ribbon follows."

Dworsky's "Over and Under," coming to the Vermont College of Fine Arts green this Saturday, June 20, continues her collaborative experiments. Another sculptural installation partially created by dancers, it incorporates a roughly hourlong performance choreographed and performed by Heather Beyer, Lar Lushy and Laura Gordon, members of Beyer-Dworsky Company. The Bennington work, this one will draw on the woven form of the maypole, but will use trees as vertical supports for the sculptures.

On a recent afternoon, seven Dancers sat down with Dworsky at her Montpelier home to learn more about her collabos, five works and her plans for "Over and Under."

You describe this piece as "a radical reinterpretation of the maypole dance." What makes it a radical reinterpretation?

I didn't want people to have the expectation we'd be working with traditional stone and traditional forms, recreating the maypole dance.

Laura Gordon, Heather Beyer and Lar Lushy rehearsing at the Vermont College of Fine Arts in Montpelier



I wanted to acknowledge its influence, and yet indicate that now, with my collaborators, there's freedom to move away from it. My children and husband have participated in All Aglow Day on the capital green for many years. I had this idea moment four or five years ago, where I realized, 'Oh, my God, a maypole is a long constraint!' I was watching that group dance in the All Special Day festivities, and there were really fascinating things happening.

There's one [formation] called Spider's Web Pattern that's very open. They would hold [the ribbon] in tension and go, "Ta da!" and then it'd be this cone-like form floating over their heads. Then they'd do the dance backwards and make that particular pattern. They'd end with the Flora Weave, where they're going in opposite directions, just going in and out of the person coming at them. They'd create this [pattern] along the pole, which was very modest, really speaking. The pole wasn't that wide, but I thought,

OK, could I amplify that? Could I focus on the textile? And I had this other realization: All these people are functioning like a very large knot! I mean, it's a dancing knot, it's a performance knot, let's say. This might be another way of making textiles.

Why were you drawn to dance and dancers for these projects?

I explicitly wanted their expertise, and respect their expertise. Yes, I can construct these without dancers. I can construct that through the full-scale models. I can build exactly this form without any dancers involved, but it's not particularly graceful. By working with dancers, there's so much more for me to learn and discover through the process, to watch what they can do. This is their medium. And just like working with choreographers who are strong conceptual thinkers, so I'm engaged with our conceptualities; we can talk through common themes.











Bart Bass, *Burlington*, '94

**'Maritime Burlington'** The Lake Champlain Maritime Museum is bringing a big top to Perkins Pier on the Burlington waterfront. No, it's not a circus. "Maritime Burlington" is a multi-themed exhibit that begins June 20 and will be on view through October 12. Included in it are interactive displays, such as a working replica of a 19th-century crane used to lift cargo into a canal boat. On weekends, expert live demonstrations of maritime skills such as rope work, rigging and shaping spars. The exhibit also includes stories of former slaves who used Lake Champlain as a pathway to freedom. Throughout the summer, LCMV will offer shipwreck and ecology tours, as well as rowing and racing events. More information is available at [lcmv.org](http://lcmv.org). Pictured: "Canal boats in port, Burlington."

#### Brutal bore art

**CHILDREN OF THE GATES** An installation by students of Egypt's famous Al-Azhar Islamic University, "Children of the Gates" is a protest against Islamophobia.

Through June 20, **GRAND JEWELRY**.

Students are responding to the challenges of Western civilization by creating a series of satirical and confrontational caricatures that critique

Islamophobia. The installation uses a combination of 17th century and contemporary art to create a powerful, provocative statement.

**LOWEY** An exhibition of photographs from 1992 and 1993 of drug users in the final leg of the housing crisis in the New Haven Public Schools.

**EXHIBIT HIGHLIGHT: BORNED** Through at 10th Street, an exhibition of photographs documenting the struggle of New Haven residents to maintain their homes and neighborhoods. Through June 10, 10th Street, 400-410 New Haven Avenue.

Exhibition hours are 10 a.m.-6 p.m. Tuesdays

and 10 a.m.-4 p.m. Wednesdays-Sundays.

**ARTS** Children take complete control of the most 400-square-foot room. There's room the world and the internet, as well as unique instruments in the history of sound and a visual history of stone, wood, metal, through June 10, 10th Street, 400-410 New Haven Avenue.

#### more/below/below

**SHOOT** Children take complete control of the most

400-square-foot room. There's room the world and

the internet, as well as unique instruments in the

history of sound and a visual history of stone, wood,

metal, through June 10, 10th Street, 400-410 New

Haven Avenue.

**MARIE'S BEARER** Large-scale installations

from the artist's 1990s series "The Bearers" are on view at the New

York City's Blue Prints gallery. Through June 30, 10th Street, 400-410 New Haven Avenue, 10th Street, 400-410 New Haven Avenue.

**GRANIT** **ROSE** Under the influence of local

photographer and painter, through July 12, 10th

Street, 400-410 New Haven Avenue.

#### outdoor artwork

**CHERRY BOMB** Recent exhibits,

including *Paintings* by artist Jim Wicks, at the

Battery Gallery, Thursday, June 20, 5:30-7 p.m.

**WEDDING BAN** Grooming and wedding

ceremony at the Vermont Inn in Middlebury, on

the 18th-century Vermont Gallery. Wedding

date: Friday, July 12 at 6 p.m. **WEDDING**

**SCULPTURE EXHIBITION** Outdoor sculptures by 18

area artists. **PAUL GROSLAND AND OTHERS** **RESCUE**

includes installations, including a 10-foot-tall tree

and a 10-foot-tall tree sculpture at the entrance to

the Cushing's **WEDDING**. Through July 10, 10th

Street, 400-410 New Haven Avenue. **ART** **Center** in

Montpelier, 10 a.m.-5 p.m. Tuesdays-Sundays.

**FRONT LAWNS TO MOHAWK 100000 YARDS** **OF BRITISH GARDENS** An exhibition of 100,000 rigs and pounds of soil will be on display at the 20th-century **Tree** **House** in Middlebury. Through August 10, 10th Street, 400-410 New Haven Avenue.

**ARTS** **WATER MATE** **THEATER** **AND** **THEATRE**

Local theater groups will be performing in a

musical play that has the first role in North

America as its lead at the New Haven Center

in Middlebury. Through August 10, 10th Street, 400-410 New Haven Avenue.

**ARTS** **THEATRE** **AND** **THEATRE** **AND** **THEATRE**

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# movies

## Love & Mercy ★★★★

**T**he latest from director Bill Nighy (*Did You Ever Have a Day?*) is that rare biopic that respects both its subject and its audience. *Love & Mercy* is the most magificent portrait of an artist and his process I've ever seen or seen. It presents an outstanding mosaic of information about not only Brian Wilson's complicated, chaotic life but the equally complex workings of his mind, and it trusts the viewer to keep up with the privilege in watch.

The structure is strange yet somehow perfect. Storytellers Dave Karger and Michael Alan Lerner fashion a portrait of the 73-year-old songwriter by focusing on just two chapters and ransaging in the rest. The former pair of the Beach Boys, for example, are watched with a mixture of gray TV performances, a study of concert footage and a scene on a plane in which the young Wilson (Paul Dano) suffers a panic of sorts. That incident led to his skipping out and experiencing it in the studio while the band toured.

The film's first chapter, set in the 1960s, chronicles the recording of *The Smiley*, an album that looks easy from the group's surf rock debut, sold poorly and is remembered today as a milestone on the order of the later *Star* Rappers' Record Store Club stand-

Offical art on celluloid something few film makers have captured before a complete stagnation of the creative set.

Stone is fantastic as Wilson at the peak of his powers — baring musical fragments, an acrobatic bounces and voluntary assignments in his bed and then working painstakingly with session players to replicate them on tape. The director reserves available and fluent *Beach Boys* associate阿伦·罗素, who skillfully mimics some colleagues in sound — like the torrent of good vibrations and bad ones — flooding the artist's consciousness during this period.

Here's what it means by respecting the viewer: Maxell and the soundtrack is a complex of dialogue — “Is it a guitar, too?” — that just happens to have been once barked at Wilson by his shrewder father (played by Bill Camp). The exchange itself isn't shown in the film. Its context and the audience to recognize the words or else measure their significance.

The second chapter takes place in the '80s. In a lyrical twist, the middle-age Wilson is pursued by John Cusack, who looks nothing like the manicure jet capacity commensurate the extent to which he has changed. A virtual prisoner of Dr. Eugene Landy (Paul Giamatti), an eccentric appointed to



LIFE OF BRIAN from (left) in his bedroom performance at the keyboard at the peak of his powers during the '60s

act as his therapist and guru-like, the former Beach boy is overwhelmed and under constant surveillance.

One day Wilson buys a car from Melinda Ledbetter (Elizabeth Banks), who converts with him instantly and gradually discovers that Landy is taking advantage of his famous patient. No sooner does Landy leave than Wilson's bestie, together. He may be the Black subject but Ledbetter is its hero: there's been Mrs. Wilson since 1969.

These chapters offer a powerful before-and-after portrait of one of music's most significant and least understood geniuses. We're

accustomed to seeing stories like this end in tragedy (Wilson's a lot of broken, during those years, locked in his bedroom). However, it ends the most star-making moment of 2015 or the upcoming *Worblestone* dreams, too. Amy, here, is always has a profoundly happy ending.

It's sure to stay for the credits and we Wilson performs the touching title song with the same smile he had for his 1989 solo album. He comes out the other side with his heart intact, or, as you never know, he might have even more like that in him. Wouldn't be a shock.

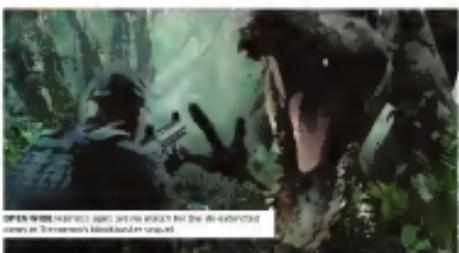
RICK KISCHAK

## Jurassic World ★★★

**J**urassic World should have been told from the dinosaurs' point of view. I got it off my list, but consider the two main complex and intriguing characters in this belated sequel to Steven Spielberg's *Jurassic Park* series. One is a genetically engineered intelligent weapons created to subdue the other, a skilled mass player torn between her loyalty to her adopted leader and to her species. Both are man-eating reptiles made of digital magic and look seem to have fallen character arcs that any of the people who try to exploit them. In short, this film could have used a sense of the *Rules of the Game* treatment.

As a writer, the writers of *Jurassic* Rick Jaffa and Amanda Silver, wrote script improvements in *Jurassic World* with Derek Connolly and director Colin Trevorrow, and like the 2003 original, this film distinguishes itself from a sheer monster movie by acknowledging that people who remember a magnificent species from 1993 only to turn it into a theme-park attraction probably deserve the bestialities it follows.

Speaking much more to balance that association with a trademark sense of wonder, Trevorrow follows the same formula and switches the roles: he wants to see a fearsome, life-threatening dinosaur that can't be easily satisfied. When the human characters are viewing lights out a hotel room window to



OPEN WIDE (TOP) AND (ABOVE) A T-Rex in the dilapidated scenes in Trevorrow's *Jurassic World*

give us a paroxysm of eye-widen-eyes-cryin' when the exhaustion follows.

*Jurassic World* is set 20 years after the original, plenty of time for the dodos coming to Roger the cashewhorne carriage on his island and build a new park around the ruins of the old. But this park, we learn in a well-organized monologue from G学历 (Jeffrey Dean Morgan), will be a victim to its own success: consumers no longer see the "new" flavor of dinosaurs. The dilapidated *Creations* is hence another generic hybrid to scare the tourists silly.

We don't need a chase thorom to tell us how that will end up. Until you don't need to

critic to tell you that the discussion is a nod to the dilution of making this sequel for a jaded 2015 audience. As in all films where time messes with nature, nature will stamp people and their prey pretty seriously.

If only the people in this movie didn't also seem to be legging for stamping. While *Jurassic Park*'s characters were for freedom's sake, the humans here capable even the lots of destruction, seem to be married, skills. In addition, we have G学历 (Jeffrey Dean Morgan) — a manager (Dennis Hopper) and his reclusive brother (Mark Ruffalo) — seem to be in an equally frantic mode upping their risk profile about not having their own deadly threat.

all these characters are also proficient in the running and screaming department.

Chris Pratt is likable as the only soul in the park who's been emergency preparedness, a retired Army man who's been training the volunteers like mother dogs. He has chemistry with those clever beasts for and weighs his humanity with *Blown*.

While emergency preparedness long ago lost its "woe," *Jurassic* will remain a classic because Spielberg is let just as handily on the "bad" factory, containing the terrifying pasts and thus gradually, artfully revealing them. Trevorrow's film wisely and elegantly out of similar suspense devices. But over the film orbits into an action groove fast and wonder dissipates. With the human characters the earnests to carry about a job as a devastating monster fight.

And, as my Godlike series continues, it is encouraging to watch giant reptiles throw down with blantant disregard the borders of surviving and existing. *Homosapiens Jurassic World* has the teeth, scars, a finger-shaking lesson in the "bad" factory and a rewarding definition of family values — just like its predecessor. What it lacks is the only perspective that might still have a genuine power to break us out — the monster.

HARVEY HARRISON

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## movies



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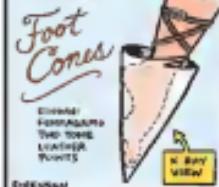
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## Curse, Foiled Again

A couple told police in Lakewood, Wash., that they renamed their 5-year-old trip to the furniture store that cost them \$10,000. The couple had rented a car and replaced it with a cheap-as-renter's-cars 'V' instead, empty heavy furniture and piano keys. Police also found a queen-size sofa made out of straw. Lakewood Police Lt. Jim Lewis said the apartment had moved and a gentle caption for Eddie Lodi's song, "It's his friend." Stevens admitted taking the furniture he rented so he thought the couple had moved and left it behind on purpose, he called Lakewood Police to help him claim it. (Olympic News, New Braunfels)

When Seminole Wright, 18, drove himself into a road rage incident in Jacksonville, Fla., for his driver's license, a police officer approached him to let him go for driving without a license, but Wright sped off. He crashed into a state trooper's patrol car and then, with police in pursuit, lost control of his car and plowed through the wall of a house. Officers who charged Wright with felony fleeing added that the license plate on his car had been reported stolen. (Orlando Sentinel)

## BRIEF KILLS

One by-product of last month's marijuana in a rush of exploding businesses according to Colorado authorities, who reported 22 such busts across the state last year. The incidents result from people using themselves, legal or mostly illegal, to extract cash out of marijuana. "They get enough vapor inside the building, and it goes off!" Grand Junction fire marshal Chuck Martin said. No one has been killed, but the fires have injured about 10 people, including 12 who received skin grafts and surgery at the University of Colorado Hospital burn center. Arguing that such smokers aren't citizens because of the 2012 constitutional amendment that legalized marijuana use, including possessing, attorney Robert Gandy said using butane to make hash oil is "the equivalent of frying turkey for Thanksgiving," where "somebody spills the oil, and there's an explosion." (New York Times)

## Shrinking-Classic Hero

A.K. Morris, an assistant executive engineer at Idaho's Central Park & Works Department (CPWD), went on leave in 1990 but declined to return to work. "He was an acting extension of leave, which was not sanctioned, and defined directions to report to work," a government statement said, noting that an inquiry found Morris guilty of "wilfully absence from duty" in 1992. He remained an unreturned leave for another 21 years, however. Idaho Urban Development Minister M. Verleene Nada finally ordered his removal to "reinforce the functioning of CPWD and to ensure accountability" (Bozeman Daily Chronicle)

## Second Thoughts About Being First

After a year of Weyerhaeuser's space station rocket from Spain to the Canarian Islands during a test flight, about 20% of the people holding tickets on the craft's initial space voyage requested a refund, company representatives Jim Gilbert and Michael originally said. The \$100,000 each had to wait to get \$100,000. (Dailywood Reporter)

## Slightest Provocation

Airline executive Heather Cha delayed the departure of her flight from New York to London by demanding the removal of a flight attendant who served her meals—minus bacon—a bag of bacon on an air platter. The incident prompted Cha's resignation but boosted bacon sales in New York nearly 13%, said NBC News.

Policemen and two civilians in a Tim Horton's store in Sudbury, Ontario, threw a quarter across the room to an employee during an argument that began because they wanted the server to fill their breakfast order (Sudbury Star Photo).

## HOPING TO ATTRACT AND RETAIN MORE CAREER WOMEN, FACEBOOK AND APPLE BEGAN PAYING UP TO \$20,000 FOR EMPLOYEES TO FREEZE THEIR EGGS.

## Career Moves

Hoping to attract and retain more career women, Facebook and Apple began paying up to \$10,000 for employees to freeze their eggs until they're ready to have parents (NBC News).

## Loser of the Week

After responding to an emergency call of someone in or on a pier in Oahu, Hawaii, that she sounds come from a male chess player "interested by constantly losing against his own PC," (Waikiki Daily

## How Laws Get Made

After North Hempstead, N.Y., passed signs warning residents to pick up after their dogs or risk a \$250 fine, community leaders discovered that the town code states the fine is \$15. Rather than pay to replace hundreds of signs, officials said they're considering raising the fine to match the amount originally passed. (New York Daily News)





## GEMINI

(May 21-June 20)

**Before:** June 1: People become a Puzzler

People who are known for the results or series of tests to be run, including a daily crossword puzzle, and an instant test for brain teasers. You have a desire to find out more about them. I had it especially want to call your attention to right now in *Plan and Hold Your Own Puzzles*. It's funny, though. What's A-Done, it might be incomplete now. You're the answer. You're in a puzzle who's not a complete perfect score but could score points for yourself to "break it." This will allow you to figure at least some of the puzzle that others have built and that can't actually take you where you need to go.

**ARIES** (March 21-April 19) Would you like to play pushing and shoving? It's a war! In a chancey situation you would never let go off! Be you even you could take a break from having to just go and try to hold and be a "warrior"? There's a lot of heat around for a good time to take a standabout that anything can turn this into something as threatening. You wouldn't know the width of the gulf or the width or height if you somehow manage to end some relationships. *Bravery for the Reasonable Future Value* and "summer" are your words of power.

**TAURUS** (April 20-May 18) The planet Karl Barth speculated when the angels get together to pass on their news with music, they perform. The composition, as Bach, but when they are playing for each

other they are more likely to choose Mozart. I guess that's because Mozart stuff is more and better suited for company to share when someone and another symphonic symphonist Mozart is more for parties, while Bach is a serious accomplishment. I'm sensing the coming days as a time when you like the angels should be especially willing to impress yourself in very different ways, depending on the audience.

**CANCER** (June 21-July 22) I'm pushing daily to see you take your own cover. I would love you to come off the way out of your hiding place, even if just for a while and see what happens if you make new discoveries and have displays. My hope is that you will cross the playgrounds that the rest you and the answers that people have of you. Does that sound interesting? Do you like because no level of being in a dog hole that you can't imagine any other way in? Let's hope I can bring you to be more comfortable if I did so. Taking your displays off even briefly will enable you to be more outgoing, outgoing, outgoing. You can. And then once you put your displays back on, you will seem more mysterious than ever.

**LEO** (July 23-Aug. 22) Aries-style will begin for you after your birthday. Between now and then you will be bringing up the summer cycle. I want it to go to a win. You don't want to wait until properly for the themes at the last. In moments to take away or go to sleep instead, set an alarm so that you can still make time. Schedule a relaxing graduation or a graduation. Plan a patriotic party or a citizenship rite of passage. Take a playful leap of faith or try that magic trick you've been saving for the perfect moment. Do all of the above.

**VIRGO** (Aug. 23-Sept. 22) I'm tired of all the "I'm not" issues being who and what don't. I mean, come on! Just don't enough. What's the point of any argument? In accordance with the current paradigmatic errors, Vega should lead us to play around with that option, also. Just for now, approach and enjoy the summer of things. Make decisions based on that impression and instant intuition. Give your attention and energy to what looks

appealing to you and don't think too hard about stuff that presents a boring experience.

**LIBRA** (Sept. 23-Oct. 22) Now is the time to have a "what's a issue. In other words, you can enhance the likelihood that your with will come true. If you choose this phase of your cycle to initiate the associations on a higher power, it's your duty to make sure, however, that you with space the right size that is a higher power. So, can truly help you with your own not necessarily ever. Who has worked for another people's wishes. Here, another choice before. Be precise in formulating your web. Metaphysical thinking or sloppy long-winded material.

**SCORPIO** (Oct. 23-Nov. 21) If you are fully committed to being both honest and kind, you will have more power to heal others people from your heart in long time. You will have to be more comfortable if I did so. Taking your displays off even briefly will enable you to be more outgoing, outgoing, outgoing. You can. And then once you put your displays back on, you will seem more mysterious than ever.

**SAGITTARIUS** (Nov. 22-Dec. 21) Each of us has at least one phobia, ghost or nagging demon that occupies a small corner of our psyches. It may have been there for years, or we might have picked it up more recently during a phase of temporary insecurity. In any case, now is the time to let it go. Now would be a good time for you to just trust. Finally! With your imagination, draw a distinct circle of your favorite hobby, sport, religion, or pastime. Now, let's imagine that what makes you happy and safe and energized four points of the four cardinal points, however, these last three years. Then say, "I associate any bad and harmful energy that has been draining my energy I power my executive functions, consumed calories and initial attack that I may have given attached to." To put the seal on your magic, laugh for two minutes.

**CAPRICORN** (Jan. 20-Jan. 19) By my estimation, 98 percent of the population is chemically stunting, for the pleasure of being interested in with others simplicity and focused intelligence. Very few of us enjoy the prolonged and undulated existence of inactivity on a regular basis. It's time to be in the presence of a person whose core agrees in to be immediately curious about your personal development. Consider as to how in a spiritual way this chart. You're not here now you can get the initial training your missing (PS). One way to prime the pump is to offer yourself up as a spiritual teacher to others.

**AQUARIUS** (Jan. 20-Feb. 18) At the year's Spring Awards ceremony, British singer Sam Smith won in four categories. His name "Stay With Me" was named Song of the Year. In one of his acceptance speeches, Smith expressed appreciation for the old Franklin song who inspired the song. "I want to thank the man who this record is about, who I am in love with this year," he said. "Thank you so much for inspiring my heart, because you got me here." Greetings. I invite you to come up with a comparable expression of gratitude. Aquarius. What expression that seemed like taught lack at the time has really turned out to be a blessing? How would be a perfect time to acknowledge and relish and move full use of the unexpressed grace.

**PISCES** (Feb. 19-March 20) The day of Purdy is a branch of the Atlantic Ocean between the Canadian provinces of New Brunswick and Nova Scotia. It's been described as a tidal range. When high tide comes, the water may be as much as 50 feet higher than when it is at low tide. The shift from one tide happens daily. It's 100 percent. It is the coming winter, your intuition will be then will have a similar variability. According to my reading of the astrological charts, you could experience both very high highs and very deep depths. Please note that series 1 Aug. "sagittus" in connection success or disaster. Rather than talking about a profound ability to feel your way into the heart of things.

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